

# **Landscape Painting**

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**from Nature - -**

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**in Australia - -**

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**A. J. DAPLYN.**

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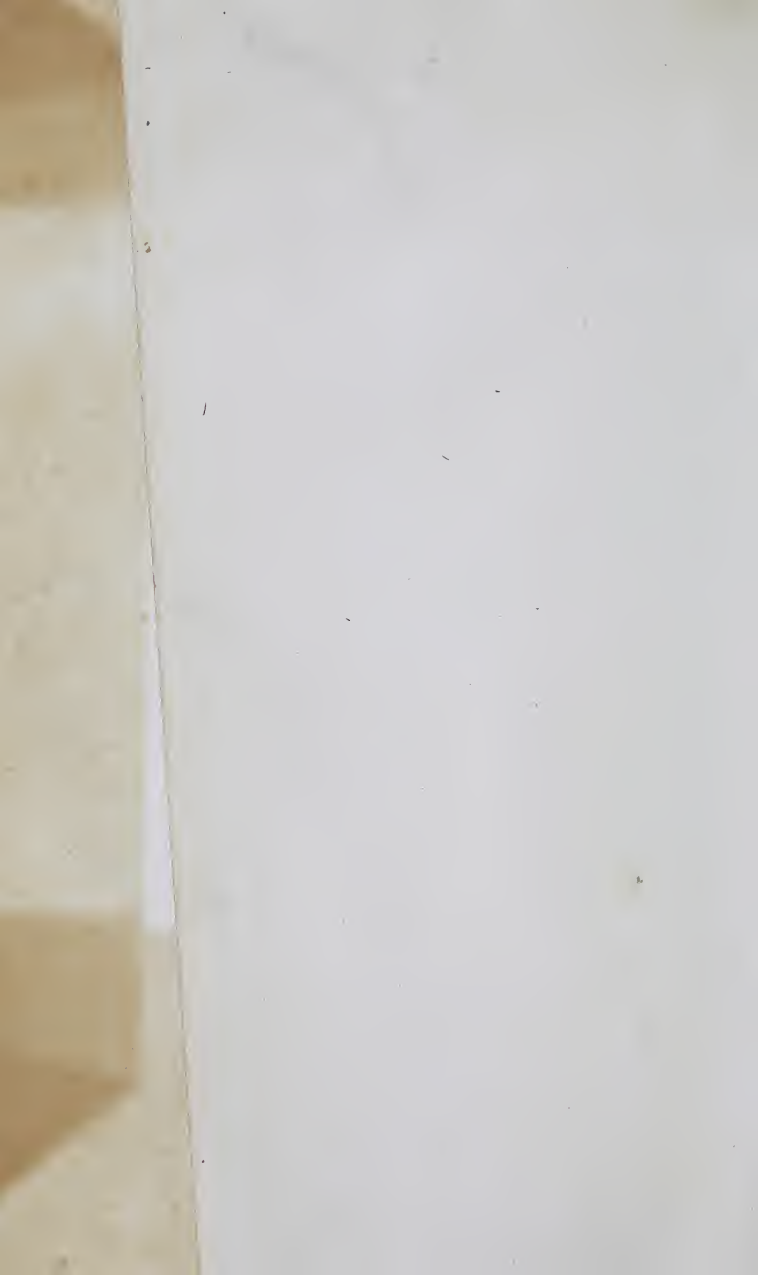
**A Manual for  
the Student in  
Oil and Water  
Colours . . . .**

**W. C. PENFOLD & CO.,  
SYDNEY.**



Anna. J. Harkness  
Hampden - Union

Oct. 21st 1904.







MORNING ON THE HAWKESBURY RIVER, N.S.W.

# Landscape Painting from --- Nature in Australia. ---

A MANUAL FOR THE STUDENT IN  
OIL AND WATER COLOURS

BY

**A. J. DAPLYN**

(Secretary to the Art Society, N.S.W.),

*With a Coloured Frontispiece and Illustrations by the Author,*

AND

SIX FULL-PAGE REPRODUCTIONS OF PICTURES.

BY

**W. LISTER LISTER,**

PRESIDENT OF THE ART SOCIETY, N.S.W., TRUSTEE OF THE NATIONAL ART GALLERY, N.S.W.

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SYDNEY :

W. C. PENFOLD & CO., GENERAL PRINTERS,  
183 PITT STREET.

1902.

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## PREFACE.

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The advancement of Art in Australia has of late years been so rapid, that a work written from an Australian point of view has become a necessity. Art, of course, is universal, but there are many schools, each one embodying conditions not found in the others. Should an Australian school arise—and this is probable—its characteristic will be a vivid rendering of light, an element which differentiates Australia from most other parts of the world.

This quality has been much dwelt upon in this work—my brother artists may say to excess; but the work is not written for artists, but rather for the student, though it is hoped that all may find something to interest them.

Truth at any cost and the doctrine of hard work is inculcated, so that those young people who take to Art because it is “easier than music” will be disappointed; but the earnest student, to whom hard work at his favourite study is sufficient pleasure, will thank me for having brushed away a few of the difficulties in his path. Should any remain, the author will be happy to assist in their removal, and will gladly answer letters on the subject addressed to him care of the Publishers of this book.



## INTRODUCTION.

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During the last 40 years Landscape Art has undergone great changes, so much so that a strict adherence to the old methods would be a mistake in a work having any pretensions to be up to date. In the interval the open air school has arisen, begun by the naturalists and realists, and continued to-day by the impressionists.

The difference between the older and the newer schools is practically this. The adherents of the former are more occupied with the subject, and rely greatly on their powers of composition for the effect of their picture. The latter care little for subject, and disdain all composition as artificial, their great aim being to render on canvas light and air. With Goethe they desire "Light! Light! More light."

Formerly pictures often showed miles of country in the style of a panorama; now the artist, instead of taking his *point de vue* from the top of a mountain, and in consequence being obliged to content himself with a slight sketch, to be elaborated afterwards in the studio, makes his studio in the open air. The subject, far from embracing miles of country, is likely to be the corner of the field, his aim not so much to call forth feelings of awe and rapture, by displaying Nature in her grander mood, but to translate for our benefit the beauty that lies in familiar things. No need for him to scale the mountains or pierce the clouds with eager

gaze; his subject awaits him in the cool shade of the forest, by the side of the creek, river, or even in the garden. Perhaps he has chosen the familiar corner that we have passed by a hundred times without bestowing on it more than a hurried glance. There is the old tree whose quaint twisted branches and gnarled trunk have overhung the path since we can remember, a little patch of blue sky, a glimpse of distant houses showing through the trees, long grass flecked with sunshine, perhaps a homely figure, and the picture is complete; not so grand, you will say, as the fifty miles of lake and mountain of the old school, but what a fresh open air effect, and how brilliant are the tones. With nothing to remind us that it is only a picture: no dark heavy foreground, made so to give contrast to the distance, no dirty brown trees to give value to the sky; the eye is not dazzled by shining varnish, and all is bright and fresh.

The school which has cast aside tradition, and devoted itself to investigating the beauty of familiar things, has had a hard struggle, and even now is much misunderstood; it is said to have no appreciation for beauty, and to be low in aim. Now this is surely somewhat illogical, for is it not more reasonable to conclude that those who discover beauty in common objects, are more open to its influence than those who are obliged to wander from country to country in search of it?

Australia being pre-eminently a land of sunshine, which allows of painting in the open all the year round, it is not surprising that those susceptible to art in-

fluences should be attracted to the method practised by the *plein airistes*, or painters in the open air, in preference to those of the older school, which are generally heavier in style and darker in tone. Curiously enough, the general public does not share this predilection for colour and light, and often prefers the more sober effects of the old school. The cause of this may be that, as many are from the old country, their taste both for scenery and pictures is coloured by early memories.

There is much to be said in favour of both schools, but writing for Australian students, and considering the character of the scenery to be depicted, the methods of the French impressionist are inculcated, though it should rather be called the open air school, for so many horrors are perpetrated in the name of impressionism that the term is apt to mislead.

Australian scenery has been greatly maligned by writers, tourists, and others; far too much is heard of its sadness, its want of colour, and its monotony; certainly it is not so paintable as the old country, for there are no venerable ruins clothed with ivy, no old churches or castles, or quaint red tiled cottages; in fact, one does not encounter pictures ready made, and that only require transferring to the canvas. But, on the other hand, the scenery is more original, and has not been painted by generations of artists, till one is surfeited by repetition; the intense light makes also for greater finesse of colour; this is especially observable in the tree forms, which require a lighter touch and more subtle tone than the thick foliaged trees of the old country.

Of Australian trees the Eucalyptus is, of course, the most common. We often hear of the "everlasting gum tree," but its merits have rarely been acknowledged. Few trees are, in truth, so graceful in form and of such variety. This latter quality is quite lacking in European trees, where the oaks are oaks, and the elms, elms, and are always alike. Now the gum is hardly ever the same, and twenty species may be found growing in the space of a few acres. Some shoot up into the air straight and smooth like a ship's mast; others have rough and shaggy bark, and the trunks twist and turn in endless convolutions; many are of a bright red colour, or spotted like the leopard, while others shed their bark, which hangs round them in weird festoons, revealing, so to speak, the creamy-white flesh.

The branches shoot out from the trunk at all manner of unexpected angles, and go twisting and turning at their own sweet will, seeming to rebel against all laws that control the growth of branches in general.

And the foliage—how gracefully it hangs in feathery clusters, not giving much shade, it is true, being more ornamental than useful, and in this much resembling a fine lady, which the Eucalyptus may be said to personate in the world of trees.

Of course, if we view them in dense masses as they appear on the shores of Sydney Harbour, we are conscious of a certain monotony, but could we penetrate the mass, and note the characteristic forms of the different species, this would disappear.

Besides the different species of *Eucalyptus*, there are in Australia many trees which add greatly to the picturesque character of its scenery. The Honeysuckle, for instance, would have rejoiced the heart of Corot, could he have seen it; for in most of his pictures you find trees identical in form. How delicate is the tone of its clusters of star-shaped leaves shining in the sunlight. The She-oak, too, as it fringes the creek or river, its feathery foliage only a shade or two darker than the sky. The Tea-tree, with its parchment-like bark; and the various species of Figs, clothed in their mantles of dark green.

All these Australian trees, and there are many more, require in painting a finer and lighter treatment than those of other countries. Painting being comparatively a new thing here, the student has not the help of text-books giving the experience of generations, but has to a great extent to investigate, and trust to his powers of invention for overcoming difficulties; it is for the purpose of helping him that this work has been written by one who has painted for more than twenty years in the open air in Australia.



# INDEX.

---

Aims of Landscape Painter .....	1
Analysis of Distance .....	15
Analysis of Tone .....	15
Anecdotes .....	61
Artist and Countryman .....	60
Artist, Temptations of the .....	2
Artistic Vision, The .....	14, 39
Beaumaris .....	63
Black Spur .....	63
Blackall Ranges .....	63
Blue Mountains .....	63
Boldness .....	36
Branches .....	30, 55
Breadth .....	34
Brisbane .....	63
Brushes, To Clean .....	5
Brushes, To Cut .....	34
Brushes, Water Colour .....	45
Buildings .....	57
Canvas .....	4
Carolus Duran .....	16
Cape Schank .....	63
Chess-board .....	41
Chiara Oscuro .....	38
Chinese White .....	47
Choice of Subject .....	3, 14, 16
Clouds .....	51, 52
Colourist .....	37
Coloured Greys .....	21
Colours, Reasons for Fading .....	7
Colours, Their Durability .....	7
Composition, Practice in .....	9, 16
Cook's River .....	63

Detail .....	38
Distance ..... 15, 24,	53
Drawing in Transparent Colour .....	20
Effacing .....	48
Entering into a Picture .....	16
Erasures .....	49
"Ever Restless Sea" .....	67
Execution .....	16
Feeling .....	37
Finesse .....	35
Finish .....	36
Foliage ..... 31, 54,	55
Foot Hills .....	63
Foreground, The .....	15
Freshwater Beach .....	62
Grass .....	29
Grey Tones .....	31
Ground, Tones for ..... 28,	56
Harbour, Sydney .....	62
Harmony .....	38
Healesville .....	63
Heidelberg .....	63
Herbage .....	56
Ideal, Unrealised .....	62
Ignorant, The, Not to be Studied .....	3
Illustrations ..... 6, 10, 12, 13, 17,	18
Ink Eraser .....	49
Juxtaposition of Tones .....	23
Kilcunda .....	63
Landscape in Sunlight .....	58
Landscape Painter, The Aims of .....	1
Lane Cove River .....	63
Lights, To Take Out .....	48
Lights, When to Accentuate .....	25
Lilydale .....	63
Lister Lister, Wm. .... 65, 66,	67
Local Colour .....	36
Manly .....	62
Materials Used in Water Colour .....	44

Mediums .....	9
Middle Distance .....	24, 27
Millet, Jean Francois .....	18
Modest Attitude, A .....	32
Mosman's Bay .....	62
Mountain Summit .....	63
Mountain, Tones for .....	22
Narrabeen .....	62
National Gallery .....	33
Nature a Kaleidoscope .....	21
Nature, Sketching from .....	60
Nature, To Sketch from .....	60
Newport .....	62
Open Air Study .....	11
Paint Box .....	6
Painting the Sea .....	26
Painting Skies .....	52
Palette, To Prepare .....	7
Plaster Casts .....	9
Panels .....	4
Paper, O. W. ....	46
Paper, Stretching the .....	47
Picture—A View from One Place .....	15
Picture, Sir E. Poynter .....	33
Pointillistes .....	24
Precepts of Carolus Duran .....	16
Process in Water Colour .....	45
Professor at Liverpool .....	43
Purple Tones .....	31, 54
Richmond .....	63
Rigger, The .....	5, 30
Roads .....	57
Rocks, Tones for .....	28, 59
Ruskin .....	35
Sallè, The Picture by .....	33
Sand, Tones for .....	27, 28
Sandringham .....	63
San Remo .....	63
Scumbling .....	35

Seagulls .....	59
Seascape, To Paint ..... 26, 27,	58
Secrets, Nature .....	31
Silver Clouds .....	51
Sketching Grounds .....	62
Sketching, Lead Pencil .....	9
Sky, The Blue .....	50
Sky Brilliancy to be Preserved .....	20
Sky, Highest Light in .....	15
Sky, Tones for ..... 21, 22,	52
Smoke .....	59
Sponge, The .....	49
Still Life, Group .....	11
Stretching the Paper .....	47
Stones .....	57
Sunset .....	52
Technique ..... 21, 32,	34
Temptations of the Artist .....	2
Terms and Processes .....	32
Tones .....	33
Trees ..... 29,	54
Tree Trunks .....	55
Turner .....	35
Turpentine .....	9
Tweed Heads .....	63
Values ..... 25, 32,	52
Washing Down .....	50
Washes, Flat .....	41
Washes, Graduated .....	41
Water Colour .....	40
Water, Tones for ..... 25,	57
Wynn Prize .....	66

## FULL-PAGE ILLUSTRATIONS.

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Morning on the Hawkesbury River, N.S.W. *Frontispiece*

By A. J. DAPLYN.

"The Moon is up and yet it is not night"	-	-	<i>Page</i> 1
--	---	---	------------------

By A. J. DAPLYN.

The Hunter River at Singleton, N.S.W.	-	-	20
---------------------------------------	---	---	----

By W. LISTER LISTER.

The Rivals	-	-	-	-	-	-	-	-	26
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By W. LISTER LISTER.

Entrance to Sydney Harbour	-	-	-	-	-	30
----------------------------	---	---	---	---	---	----

By W. LISTER LISTER.

Where the Tides ebb and flow	-	-	-	-	50
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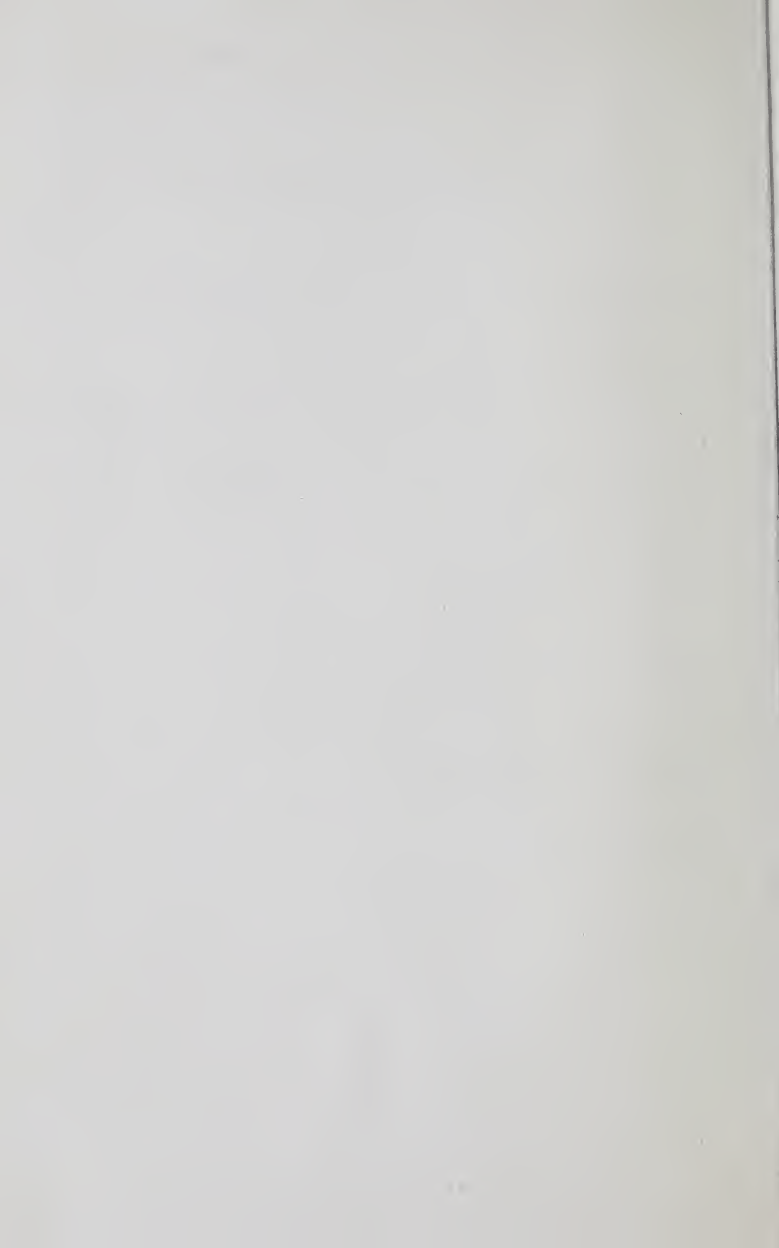
By W. LISTER LISTER.

The Last Gleam	-	-	-	-	-	-	-	54
----------------	---	---	---	---	---	---	---	----

By W. LISTER LISTER.

Breakers	-	-	-	-	-	-	-	-	62
----------	---	---	---	---	---	---	---	---	----

By W. LISTER LISTER.







A. J. DAPLYN. "THE MOON IS UP AND YET IT IS NOT NIGHT."

# Landscape Painting from Nature in Australia.

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## THE AIMS OF THE LANDSCAPE PAINTER.

The landscape painter has, or should have, two great aims; firstly, to give to the spectator a truthful conception of natural objects, the second, to guide his mind to the contemplation of objects or scenes most worthy his attention; also to inform him of thoughts and feelings produced in the mind of the artist himself. In the first case, the painter sets the spectator before the landscape and leaves him to follow out his own thoughts and feelings, and no new ones are forced on his attention. But in the second case it is different; the painter not only shows him the landscape, but speaks to him, guides him to all that is beautiful, fills him with enthusiasm, and leaves him elated, not only at having beheld a new scene, but at having communed with a new mind and a more penetrating intelligence. The student, from his lack of experience, cannot hope to be included in this class, which is extremely limited; but the painter who renders natural objects truthfully has his mission and his reward; it

is for him to select from Nature's stores her most important truths, which perhaps are not those seen only in time of stress and storm, but those which we see around us every day, and which appeal to all our hearts; their interest is inexhaustible and affects all alike—the rich and the poor, the educated and the illiterate. This is the class of painter the student with faith and power of will may hope to become. The aspiration is not perhaps so lofty, but it is more attainable. The other way may lead to bitter failure, and is only to be trod with success by a very few gifted minds, and in either case the beginning must be hard study from Nature. A mistaken choice is responsible for all the bad art with which we are afflicted; the great allegorical or historical picture which no one can understand, not even the author, is the terrible result. Think of working year after year to stir the minds of the people with new truths, and to be met only with misunderstanding and ridicule. This even might be borne, for martyrdom is attractive to some minds, but it necessitates faith, and our would-be great man has it not—only vanity.

The danger of misapplied ambition has been pointed out, but it must not be supposed that the painter of Nature in her ordinary moods is exempt; his temptations to go wrong are not the same as those in the first case, but are equally numerous; of these we will mention three which the student must especially guard against:—No. 1. Want of originality, or repetition. No. 2. The sacrifice of truth to mere prettiness. No. 3. Laziness, or the habit of being satisfied with the *nearly* right. The first is the beset-

ting sin of many English artists, and the Royal Academicians are perhaps the most guilty. Year after year they repeat themselves, with the same subjects, the same manner, and the same models; no searching after new truths or original ways of expressing old ones for them; this is left to outsiders, and happily for English art the mission is accepted. The public is greatly to blame for this, for, like the audience at a circus, it welcomes the old jokes, which it understands, more warmly than the new and unfamiliar, of which it is not certain. Art, however, cannot stand still; it must progress or cease to exist. No. 2, the sacrifice of truth to mere conventional prettiness is the besetting vice of the student; though he may see the truth himself, he fears to offend the prejudices of his friends and the public by setting it forth in a plain and unadulterated manner. They are so used to seeing it disguised that it would not be recognised. The opinions of the public on matters of art are strange, and the earnest student should not pay too much attention to them, for he must know that the opinions of a person ignorant of the subject on which he pronounces judgment are of no weight with one who has made it his special study.

In choosing a subject and in the painting of it, do not be influenced by its likeness to somebody else's work, or the probability of its pleasing your friends. If you are to do any good, it must please you; there must be something in it you have not seen before and that you wish to study—some new truth you wish to express. This must be your motive, and in this lies the difference between good and bad art. The excel-

lence is not in the subject, but in the aim which guides the painter's efforts. An old fence overgrown with weeds painted with loving care will appeal to us more than the historic scene done without heart or conscience. The artist is not great because he paints roughly or smoothly, with a palette knife or with small brushes, delicately or boldly, but because he has by these means aroused our emotions to the great truths of Nature. No. 3, laziness, or the satisfying ourselves with something not quite but *nearly* right, must be earnestly fought and conquered at the beginning; cultivate an artistic conscience, which should give no peace until every effort has been made of which you are capable to attain truth; the approbation of friends should cause no satisfaction if you feel at heart that greater exertion might have been used, and a nearer approach made to perfection. In the study of values particularly one is tempted to hurry on, putting down at random any tone, and trusting to the general effect or to the ignorance of the spectator. This should not be, and we must not paint for the ignorant spectator, but for ourselves; the man of honour does not act up to the standard of the ignorant, but up to his own, and so it should be in painting.

## THE MATERIALS.

### CANVAS AND PANELS.

Oil colours are generally used on canvas or on wooden panels. The second quality canvas is good enough for sketches, but it must not be smooth, the grain of the canvas being a great help in painting, and

having the quality of holding the colour, which a smooth surface has not. For studies of still life, etc., a yard or two may be bought, cut to the required size, and attached to a board with drawing pins. Of panels those made of white wood are the best, being light and portable, but the colour will sink in unless they are prepared to receive it. This may be done in various ways. A favourite one is to apply a coat of size, *i.e.*, glue and water; rubbing oil on the surface also will answer, but perhaps the best is a thin coat of Flake White and turpentine. The panel must of course be quite dry before being used.

## BRUSHES.

The brushes should be flat hog's-hair, and as a clean brush must be used with each tone, it will be necessary to procure at least a dozen—two of each of the following: Nos. 1, 3, 5, 7, 9, 10. A sable brush about an inch long, called a “rigger,” is useful for outlines, etc. The smaller brushes should be seldom used; acquire the habit from the beginning of working with large brushes, and do not let the paint dry on them, or they will be spoiled; wash them after each sitting with common soap, rubbing the brushes well into the soap and pressing with the fingers until all the paint has been got rid of; then dry with a cloth and press into shape. Do not shorten your brushes on any pretence, as they are made long so that you should be able to use them while standing a long distance from your work, and are to be held in the middle two or three inches above the tin ferrule.

## PAINT BOX AND CONTENTS.

The box should be at least a foot long, and as there are so many styles in the market there will be no



FIG. 1A.

difficulty in choosing. The palette should be made of mahogany or some hard wood, and be about a foot in length. You cannot without confusion use a

smaller one, for when it is set with ten or twelve colours round the edge there is very little room left to mix the tones, which must of course be kept distinct from each other. Before using, oil must be placed on the surface and allowed to soak in to prevent the colours being imbibed by the dry wood.

The palette knife is absolutely necessary; also a dipper, *i.e.*, a small tin receptacle for turpentine.

The umbrella is usually made of white calico, the stick being in two pieces. While not absolutely indispensable it is very useful, especially in this country, to shade the artist and his picture from the sun.

The sketching-stool is handy, but it is better to stand when possible. The attitude of the young lady in the illustration indicates that she steps backward at every stroke to watch the effect.

## COLOURS.

As regards the colours, it is very difficult to make a choice, as every artist has his own favourites, and experience enables each to obtain a similar effect with different means. The student is told by some authorities never to use certain colours, as they turn black or fade. This is possible, as accidents will happen in the best-regulated families; but when it is explained that most colours are imperishable, and all will last for many years, he need not let this trouble him to any great extent. The chief reason for colours fading is, that too much oil or medium is mixed with them, or too many are mixed together. There is a saying that three colours make a tone, four make mud; which is truth expressed in homely language. A simple palette

is the best ; ten or a dozen colours should be sufficient to have in use at one time. The following will be found very useful for landscape, etc. :—

Flake White	Cobalt Blue
Lemon Yellow	Ultramarine Blue (French)
Yellow Ochre	Prussian Blue
Raw Sienna	Raw Umber
Cadmium	Burnt Sienna
Vermilion	Rose Madder
Emerald Green	Crimson Lake
Cerulean Blue	Ivory Black

### SETTING THE PALETTE.

It will be noticed that brown and green are omitted. The browns can be made by mixing black and burnt sienna or other reds ; the greens by mixing the blues and yellows. The student “should set the palette” before beginning to work—not as some do by placing on it three or four colours ; this is as useless as trying to play the piano with half the notes absent—but with about ten. These should be set around the edge of the palette from light to dark in the following order, which must be always the same, so that one need never be at a loss to find a colour :—

Flake White, Lemon Yellow, Yellow Ochre, Cadmium, Vermilion, Blues, Burnt Sienna, Rose Madder, Ivory Black.

### THE EASEL.

A good sketching easel has yet to be invented, but those marked L.D. in Winsor and Newton’s Catalogue will be found useful.

Mediums, as they have a tendency to turn colour dark, are not nowadays indispensable. Many never use anything with the pigment; but turpentine should always be carried to mix with the brown tone in drawing; also cleaning palette, etc.

## PRELIMINARY STUDIES.

### PLASTER CASTS.

Before making any attempt to paint landscape from Nature, the student should of course have acquired a knowledge of drawing and some acquaintance with his materials. For drawing, the best practice is the copying of plaster casts, which will give him a good knowledge of light and shade—a very valuable thing, and useful in all branches of art. Let him also sketch with the lead pencil at every opportunity. Of course, with this medium he will not be able to get effects in tone, nor should he try to, but only note down the principal lines. For practice in composition, it is well to set down on paper a square or oblong form, and draw the scene within the limits; it will be found that a subject having little effect as an oblong will look well as an upright, and vice-versa (see Figs. 1 and 2). Do not rub the paper with the pencil, but rely on line, paying attention to the contours of the masses, and not to the details contained within them. The student should always carry about him a sketch-book and pencil (an H.B. is perhaps the most useful), and let him not imagine that sketching is an easy thing or unworthy his attention; on the contrary, it is very important, and he should give it every care, for he may be sure that



FIG. 1.



FIG. 2.

painting a landscape without the ability to draw is an impossibility. Figs. 3, 4, and 5 are reproduced from pencil sketches, and will give an idea of the subjects to choose and a simple method of execution. The shading is produced by thick and thin parallel lines, and by varying the interval between them.

## STILL LIFE.

To obtain a knowledge of the materials of painting, *i.e.*, canvas, colours, brushes, etc., the student will find nothing so useful as the study of still life. Let him arrange a group of familiar objects, such as a few books and an inkstand, which will make an interesting subject, and the light and shade will remain without change. The subject should be painted the size of Nature, and in a room lighted from one window only. Make many of this character, as the familiarity of the objects will enable you, or even any inartistic person, to perceive the faults. Let the background be quiet in tone, and reserve the high lights for the foreground objects, paying great attention to the values, for by these atmosphere is introduced into the work, which would otherwise tend to flatness. See that the objects are made to stand apart from each other, each on its proper plane, and be very particular to get the true tone of the background; above all, be sure not to make it too dark, for if you do, it will be nearly impossible to detach the objects from it.

Do not be in a hurry to leave this class of study for work out of doors; there your difficulties will be increased a hundredfold. Instead of half a dozen strong tones in a good light, you will see hundreds of



FIG. 4.



FIG. 5



FIG. 3.

indescribable delicacy continually changing, and you will be annoyed by heat or cold, or, worse than all, by insect plagues.

Perseverance in the course of study indicated above will enable the student to go to Nature with some chance of success; to do so without any preliminary exercise would be to court disaster, and discourage him from making further efforts.

## CHOICE OF SUBJECT.

The student being able to draw reasonably well, and having acquired some command of his materials, may now think of painting a landscape study from Nature.

Beginners usually choose subjects that would task the powers of an experienced artist, instead of something very simple. They should for the moment put away all thoughts of making a picture, giving their whole attention to placing on canvas the tones seen in Nature; and of course the simpler the composition the more chance of success.

The student when choosing a subject should *half close the eyes*, or shut one of them, which has nearly the same effect. The landscape will now become simplified, the grand masses more prominent, and the thousand and one details which distract the attention eliminated.

Nature paints on a grand scale, and it is manifestly impossible to render on a small canvas all that is seen in a stretch of country perhaps miles in extent; but by

the process of half closing the eyes truth to Nature becomes possible and you will learn by it more than any master can teach.

Now observe in the landscape thus seen there is only one highest light (probably the sky) and one deepest dark, and all the other tones are subordinate; this you must reproduce exactly. Observe also that the tones have more finesse and are simpler, and in the distance especially are nearly flat; be very careful to render this, for on it depends whether your picture will possess perspective, or, in the modern phrase, atmosphere.

The analysis of tone obtained by half closing the eyes is of the utmost importance in the teaching of the modern school. As seen thus the choice of subject is greatly facilitated, and the landscape resolves itself into two or three planes—the sky, the distance, and middle distance. The “motif” will be generally found in the latter, for if there is nothing striking here it will be well to look elsewhere.

It will be observed that the foreground has not been spoken of, and the reason is that in modern pictures it is often conspicuous by its absence; and rightly so, for, if we look at the sky distance and middle distance, we look over the foreground and see it very vaguely, and it should be thus rendered. Let the student realise once for all that a landscape picture is a view from one place only, not half a dozen obtained by turning the head in different directions. For this reason the corners are not painted so forcibly as the middle, where the “motif” of the picture is generally found. A foreground worked up to the very frame,

besides being untrue, is an obstruction to the eye, preventing it from entering. This sensation of entering a picture is obtained by keeping the foreground simple and light in tone, and avoiding any obstruction, such as fences or rows of bushes touching the frame.

Of course, the art of composing a picture cannot be learned by recipes, like puddings; it is the application to special instances of general truths of form and colour, and the laws of perspective. Here are a few of them as laid down by M. Carolus Duran, president of the New Salon:—

1. A subject ought to be complete in itself, without the possibility of adding anything to the sides or top or bottom.

2. Arrange the composition in the mind before placing on the canvas.

3. Art means choice. It is the artist's business to select from Nature—his great difficulty what to leave out.

4. Objects introduced into a composition without necessity damage it.

5. Let not one colour predominate.

6. Repetition of forms is to be avoided.

7. Simplify the colouration and vary the values.

8. The masses must be accentuated, the details contained in them simplified.

9. Never be satisfied with the nearly right.

10. True observation of values is more essential than brilliant colouring.

Many more but for the limits of space might be added. M. Carolus Duran practised what he preached, and his sermons were generally on the observation of



FIG. 6.

values, varied by exhortations not to be satisfied with the *à peu près*, or nearly right. By following these precepts some of his pupils have attained great eminence; John S. Sargent, R.A., is an instance, and yet, when in Duran's atelier, he was often found fault with by the master for being only "nearly right."



FIG. 7.



FIG. 8.

The great French painter, Jean Francois Millet, held the same views, and in an interview with the author, expressed himself strongly as to the importance of No. 2; he went further, and insisted on the subject being completely drawn before the canvas was touched with paint.

The application of the above precepts may not be understood by the beginner, but as he advances he will discover their value. In Fig. 6 an endeavour has been made to illustrate precept No. 1—That a subject should be complete in itself without the possibility of adding anything to the sides, top, or bottom. This composition would lose were it altered in any of the ways mentioned. In Fig. 7 the rock is too much in the centre, and in Fig. 8 an endeavour has been made to improve the composition by placing it at the side and showing the sky over the top.

It will perhaps be as well to indicate the sort of subjects the beginner should look for. If the sea is near, let him go down to the beach and he will probably find subjects like Fig. 9 (see *Water Colours*). The composition is generally very simple, and the same may be said of the tones.

An old shanty forms a capital subject, and one not too difficult; so does an old fence overgrown with weeds; an old cart or an old tree is found nearly everywhere, and is generally worth doing.

The traces of age are not only fine in tone, but they harmonise the object with its surroundings and evoke our sympathy. New things do not do this, being often crude in colour and painfully angular in form; neither are they endeared to us by association with man in his daily labour. It is sympathy with all that relates to the lives of our fellow men which makes us seek in landscape signs of his presence; this absent, the beauties of Nature fail in interest. The purple mountain remains to us a purple mountain and nothing more. The primeval forest may stretch before

us for miles, and our only sensation be of infinite monotony; but the clearing at once arrests our attention, and we view with delight even the primitive attempts of the savage to make for himself an abiding place in the little hut at the foot of some giant of the forest.

The signs of man's life are in some parts of Australia conspicuous by their absence. The parched land will hardly support the lower animals, much less man, and yet the would-be critic asks why the artist does not seek his subjects in the great "interior." He would not find them there if he went, and for the above reason.

## THE SKY.

### FINAL DRAWING IN TRANSPARENT COLOUR.

Having chosen a simple subject, it must be drawn on the canvas with charcoal, taking great care with the composition. In France it is usual when the work is of any importance to carry the drawing further in the following manner;—Mix a tone of Ivory Black and Burnt Sienna or Lake, and dilute with turpentine; this tone being perfectly transparent and without any body, may be used as water-colour. Dust off the charcoal, and with the "rigger" outline the principal lines, at the same time correcting the drawing, and indicating the parts in shadow by rubbing on the tone lightly with a hog's-hair brush. Do not use much turpentine in the shadows; the brush should be nearly dry. We have then a monotone drawing of the subject, with the light and shade indicated.



THE HUNTER RIVER AT SINGLETON, N.S.W.



Should the sky be a prominent part of the subject it is well to commence with it, and the sky being the source of light, the utmost care must be taken to preserve its brilliancy. The painter in the open is inclined to make everything too dark, for the intense open-air light makes his tones seem lighter than they really are, and when seen indoors he is disappointed to find that they are heavy and dark; he should remember this, and at all hazards secure brilliancy.

This is particularly necessary in Australia, and for this reason the painter in the open should make but little use of the darker colours. Leaving the blacks and browns for the studio, let him work with the Light Blues, Lemon Yellow, and Madders; for Nature has no use for strong colours, being, so to speak, a kaleidoscope of coloured greys.

Should the reader be inclined to doubt this, let him look out of the window, and say if there is anything black or brown or any hot crude colour there. Surely he will see nothing but subtle tones of various coloured greys, which unite in perfect harmony.

For example, the black hull of the ironclad becomes a bluish-grey, and the newly tarred fence a greyish-purple; in a word, the clear Australian atmosphere acts the part of a good fairy, and changes the coarse and common into things of beauty.

To secure the effect of light something more is necessary than the employment of light pigments; for brilliancy is obtained quite as much by good technique, *i.e.*, the method of handling the brush and the placing the tones on the canvas. It is not possible to give definite rules for this, being the result of intuition and

experience, but it is certain that the more you rub the paint about the more dead and colourless it will become. Mix the tones with the palette knife on the palette, apply them to the canvas with a large flat brush in broad touches; do not rub them together—a slight movement to unite the edges is all that is necessary. If after one or two touches you find the tone wrong, scrape it off and make another, though you should not begin to paint before you are reasonably certain of having found the right one; this done, apply it boldly.

The following tones will be found useful in painting skies, but beware of making them too blue; they are generally of a luminous grey of infinite finesse.

*Tones for Skies.*—Cerulean Blue and Lemon Yellow, Cobalt and Lemon Yellow, Cobalt and Rose Madder or Vermilion, Emerald Green and Cobalt.

*Grey Clouds, &c.*—Cobalt and Vermilion, Cobalt and Rose Madder, Cobalt, Vermilion, and Lemon Yellow.

*Dark Clouds, &c.*—Cobalt and Vermilion, Cobalt and Light or Indian Red, Ultramarine and Vermilion.

*Very Dark.*—Ultramarine and Rose Madder, Ultramarine with Indian Red.

*Very Light Clouds.*—Lemon Yellow and Rose Madder and plenty of Flake White, Lemon Yellow and Vermilion, Yellow Ochre and Cobalt.

*Distant Mountains.*—The same tones as for the sky, but darker.

*Smooth Water.*—The same as the sky, but a little darker.

Flake White must be used freely with all the above.

With these the student will be able to render an infinite variety of skies, but he will require something more for success than a mere list of tones—viz., intelligence. If he have this he will find no difficulty in apportioning the right amount of colour to each tone, and varying the same according to his needs. It is a thing that cannot be taught by books, experience being the only guide. Let him acquire this by constant practice, and not be deterred by failures, which every good artist has had and profited by. In fact, it is one of the secrets of success, with “an infinite capacity for taking pains.”

In painting skies it should always be remembered that you are painting air, which is impalpable and transparent and not to be rendered by the ordinary flat tone with which you would paint a house. Sometimes it is well to allow almost imperceptible particles of pure Lemon Yellow and Rose Madder to remain; these serve to break up the flatness of the tones, and at a distance will not be noticeable, but the effect will be much enriched.

This method of the juxtaposition of tones is much practised by the new school, of which Manet, Claude Monet, and Degas are the acknowledged masters. The idea is as follows:—Tones of different colours, but of the same value, placed in juxtaposition and viewed at a little distance, are united without the intervention of the brush by the eye alone; and being nearly pure are much more brilliant than those tormented by the brush.

Still another school has arisen in Paris—that of the Pointillistes, who place on canvas points of absolutely pure colour, trusting for the effect to the eye of the spectator and that distance which “lends enchantment to the view.” The student, however, need not concern himself with these theories, although they will show him how great an importance is attached at the present time to the expression in art of air and sunlight.

### DISTANCE.

The distance being seen through a volume of air is more or less of a bluish tone, not a great deal darker than the sky. As the beginner is apt to make it too heavy, thus bringing it too near, let him half close the eyes and analyse it. As he looks it will become finer and finer. This is the crux of the picture, and should the distance be made heavy and dark, all illusion will be destroyed. Analyse well the various tones in Nature, so as to obtain the true value of each, and the distance, however dark it looks at first, will be found one of the finest.

The student will understand why the above has been dwelt on when he sees that in making the distance too dark, the trees, etc., against it will have to be too dark, in order to gain relief, the middle distance and foreground forced still more, until he finds he has exhausted his resources, and his study becomes heavy and black—a flat plane altogether wanting in Nature’s finesse and tender harmony.

The non-observation of values is the cause of all this, and half closing the eyes the cure, with a fixed resolve to get the right tone, and not to be contented with the merely pretty.

When the study appears monotonous in tone, and the various planes do not detach themselves, the student is tempted to darken the darks. This is very dangerous, for in nine cases out of ten it is rather the lights that require heightening. The faintest greys acquire prominence when relieved against a lighter tone; but the beginner prefers to pile on the darks, thinking to acquire force; instead he becomes coarse. *Preserve the light.* This is the essential. When we think that this must be done with a few poor earthly pigments, and that with these the light of heaven must be imitated, the necessity of this is apparent—also the difficulty. At first it would seem insurmountable, but by attending to the values the relative light and shade may be rendered.

## WATER.

The beauty of a landscape is greatly heightened by the introduction of water, which should be painted with the tones of the sky, somewhat lowered. The reflections repeat the objects above them, but they must be broken by horizontal lines indicating ripples, etc., in order to show that the water is a flat surface.

It is difficult to get the correct tone of still water, as it often appears colourless until we contrast it with something a little lighter—a floating leaf or twig, for example—when we find that it is darker than we expected.

## RUNNING STREAMS.

When water is ruffled by the breeze it becomes lighter and greyer in tone, still repeating those of the sky. In brooks and running streams the water is of a yellow tone, or looks so owing to the bottom being formed of rocks or covered with weeds. The irregular forms are got by dexterous handling, the cut brush (see Terms and Processes) being invaluable; the tones by using the transparent colours.

## THE SEA.

In painting the sea we must remember that the light from the sky is reflected on its surface, and that any semblance of solidity or opacity is quite out of place. Sometimes it is made to look as solid and perpendicular as a wall, instead of liquid and thin. The horizon cutting the sky is dark by contrast, but its true value must be ascertained by half closing the eyes, and it will be seen to be a subdued purple-grey. Nearer, the tone is more broken, and the markings of waves should be horizontal; but do not make them following one another in rows. There is always one larger than the rest; study this one, making it prominent in your picture and subduing the others. Introduce if possible the hollow curve of the wave just before it breaks; this is often transparent and full of colour, generally of a greenish tone, but sometimes nearly pure emerald, at others almost purple. The foam must not be too white (a common fault), but the tone should be laid on thickly, especially in the more prominent parts. The cut brush will here be found





useful, filled with plenty of Flake White with a little Cobalt and Vermilion.

## TONES FOR WATER.

Reflections take the same colours as the object reflected.

*Still Water in Shade.*—Raw Umber and Flake White (sometimes Cobalt), Raw Sienna and Rose Madder, Burnt Sienna and Cobalt (for greens), Cadmium and Cobalt.

*Still Water in Light.*—The same tones as the sky; a little Flake White may be used with these in the lights.

*The Sea, Horizon.*—Cobalt, Rose Madder or Vermilion; Ultramarine and Vermilion.

*The Sea, Middle Distance.*—Cobalt and Lemon Yellow, Cobalt and Yellow Ochre, Terre Verte.

*The Sea, Near the Shore.*—Cerulean and Yellow Ochre, Cerulean and Lemon Yellow, Emerald Green.

A little Flake White in most of the above.

*Foam.*—Flake White (high lights), Cobalt and Lemon Yellow, Cobalt and Vermilion, Yellow Ochre.

Flake White must be used freely with the above.

## SAND AND ROCKS.

The colour of sand is very subtle and varies greatly, as it is acted upon by clouds and reflects the light of the sky. In a large expanse, in consequence of all being so brilliantly light, it is difficult to express the distance. Analyse it well and compare it with that nearer, and it will be found a shade darker, to be rendered with a trifle more blue and vermilion. The

wet sand sometimes gives exquisite reflections, but they must be rendered very delicately, or they will attract too much attention.

In some parts of Australia rocks form a feature of the bush, and they are welcome to the artist, as their fine grey tones and irregular forms give relief to the green of the trees. Though not covered with the rich mosses and lichen of damper climates, their lovely tones, graduating from pale yellow to deep red, give to the bush a character of its own. Near the sea their forms are more rounded, but they are otherwise much the same. In painting, the ensemble should be rendered, and all markings added afterwards. Here are a few tones which will be found useful:—

*Light Rocks.*—Cobalt and Yellow Ochre, Cobalt and Raw Umber, Cobalt and Vermilion or Light Red, Rose Madder and Cobalt, Lake and Cobalt or French Blue.

*Dark Rocks.*—Burnt Sienna and Ivory Black, Ivory Black and Lake, French Blue, Cadmium and Lake.

Flake White to be used with all.

*For Sand.*—Yellow Ochre and Flake White, Yellow Ochre, Vermilion and Flake White, Orange Cadmium and Flake White, Cobalt, Vermilion and Flake White.

## THE GROUND.

The ground varies so much in different localities that it is difficult to give any advice on the subject, except that it must be kept light in tone. When we remember that the light of the sky falls on it every-

where, and is reflected by every blade of grass and glossy leaf, the reason for this is seen. In painting grass, it, of course, should not be rendered too green, as it will be found generally much finer than was thought. Reddish tones will be visible, being the complementary, but often they may be accounted for in the fallen leaves, dead blades of grass, or the colour of the earth. Let the reddish tones remain on the canvas distinct from the green; the eye will assimilate them; whereas if you mixed all together with the brush, the result would be dirty, instead of pure and crisp. Patches of earth showing through the grass in places break the monotony, but they must harmonise with the green and be of the same value. Vermilion, Yellow Ochre, and White will be found useful here. In roads or paths, Raw Umber and Yellow Ochre and Flake White may be employed. The traces of wheels or ruts should not be made out too much, or they will look like tramway lines. The eye, it must be remembered, generally looks over them to the landscape beyond. Bushes and shrubs for the same reason should be generalised, and an open space kept in the middle of the picture, so that the eye may enter, as explained in the Choice of Subject.

## TREES.

The characteristics of Australian trees have been touched upon in the introduction, so, though sorely tempted, we will not dilate further on their grace and beauty. These very qualities make it very difficult to adequately render them on canvas. As has been said of the sky, something more is necessary to do

this than a list of tones. The student must enter into the spirit of the landscape, feel a keen delight in the twisting and turning branches, and the play of light through the feathery foliage. If he have this feeling he need not despair, for the hand, however inexperienced, will find a way of expressing it. The right tone and the right touch—which is equally important—will be found in time, but this consummation so devoutly to be wished for must be accelerated by constant practice. In painting light foliage, such as the eucalyptus, the brush should be held lightly and given free play. It is just as well to have for this purpose one or two that have been cut (see Terms and Processes).

The branches, whose long and slender curves require sympathetic treatment, may be rendered as follows. Mix two tones: one of White and Raw Umber and perhaps a little Blue, the other Black and Burnt Sienna. Dip the “rigger” in turpentine, and charge one side with the light tone and the other with the dark. Holding the brush in the middle with a free movement, draw the branches. In this way the light and shade will be produced at one operation, and with the decision so absolutely necessary. Of course the light side will be uppermost.

The “rigger” is also useful for the fine branches seen darkly against the sky, some of them mere threads. A tone of Black or Burnt Sienna or Lake, with plenty of turpentine, will render all varieties, and being transparent and without body, may be manipulated with ease, and removed or half effaced with a rag, thus making various greys.



ENTRANCE TO SYDNEY HARBOUR.



The masses must not be treated in too solid a manner. Greys must be introduced sometimes, consisting of patches of sky, which when seen through intervening foliage are more or less dark. Also tones of reddish or bluish-purple; these vary the monotony, and help to give the effect of distance. Towards the horizon, and in certain effects of sunlight, these purplish-greys are very apparent, especially in Australia, where the intense light, flooding everything with yellow, causes purple, its complementary colour, to appear. This is not so apparent when looking at Nature inartistically—*i.e.*, with the eyes wide open; but let the student half close them and analyse the tones, and it will be easily discernible. Some artists carry this idea too far, and their pictures seem to be composed of Cadmium Yellow and Purple, ignoring entirely all the neutral tones and delicate greys. They seem so elated at realising that these colours are part of Nature's scheme of colouration, that they become blind to the more modest and useful tones. It may be taken as an axiom that nothing should appear in a picture that cannot be seen in Nature. The student must bear this in mind, and refrain from introducing tones he cannot see; but he must not conclude from this that they do not exist. Nature does not reveal her secrets to the tyro before his undergoing a long apprenticeship and much preparation. The true artist has undergone this and sees more things on earth and sky than the student; and of course infinitely more than the ordinary man, who may be said to have eyes and yet see not.

## TRUE TECHNIQUE.

A modest attitude is the most fitting for the student. Let him assume it if he have it not, and refrain from tricks of technique, or imitations of fads of the moment, intended to show his own cleverness. The finest technique is that which is unobservable, and when our attention is called to marks of the palette knife or square brush, it only destroys any illusion as to the truth to Nature of the scene. If they are intended to captivate the public they are indeed out of place, being quite "caviare to the general."

It must not be supposed from the above that technique is condemned; it is only the abuse of it, or when it takes the place of truth to Nature. In painting trees it is especially useful. By a certain movement of the brush the characteristics of the various trees and their foliage are obtained. Where this is loose and irregular, the cut brush and the "rigger" will be invaluable. If the mass is too heavy, it may be advisable to introduce a light branch or two, or perhaps a slender trunk, and be careful not to render the foliage as a flat, solid mass. The light and air penetrates between the leaves, and is expressed by bluish tones painted in with the local colour. Remember to get the value of the trees, *i.e.*, the place they occupy, whether near or far, and beware of making them too heavy and dark.

## TERMS AND PROCESSES.

### VALUES.

Values is a term often employed at the present time, as insistence on the true rendering of values is one of the laws of the new school. It means the exact

amount of light and shade, either in Nature or painting, and is quite distinct from tone, with which it is often confounded. Tones may be very beautiful in themselves, but all wrong in value, *i.e.*, out of place. In painting, for instance, they may destroy the repose of a shadow by being too bright. True values make for exact truth to Nature as seen with half-closed eyes. There is one highest light and one deepest dark and their intermediate tones, all unnecessary details being lost. False values are very noticeable in certain pictures of the English school, where the composition or subject is everything and the chiaroscuro utterly neglected. There is no repose for the eye, and insignificant details attract attention to every corner. This is more or less so in Sir Edward Poynter's large picture, "The Meeting of Solomon and the Queen of Sheba," in the National Gallery of N.S.W. It has no doubt great qualities of learning and arrangement, but it is utterly wanting in effect; the eye wanders wearily over its surface, but finds no satisfaction; everything is painted up to the same monotonous level, and one wonders how the eye, that should be occupied with Solomon and the Queen of Sheba, sees so well the bunch of grapes in the extreme right-hand corner, or the capitals of the pillars near the roof. In contrast with this, the picture by Sallè in the same gallery, called "The Anatomy Lesson," is a wonderful study of values. All the details are there, but subordinated to the effect.

### TONE.

Tone is composed of two or more colours united. A cold tone is when the cooler colours, such as white

and blue, predominate; a warm one in which the reds or yellows assert themselves. A high tone when the bright colours predominate, and a low when the more sober ones are in the majority. Thus, in a low-toned picture, even the highest light is subdued, and the rest in harmony; in fact, the effect of evening or a dark cloudy day. When it is remembered that time—and a very short space of it—darkens all pictures, the necessity of striking a high key-note is apparent.

### TECHNIQUE.

Technique is a term much heard nowadays, and may be said to be the obtaining of truthful effect by the dexterous use of the materials; in other words, by knowing exactly what to do and doing it quickly. As it is usually acquired by experience, and rarely by intuition, the student should not trouble himself about it. Let him see that his tones are true to Nature, and he will acquire it in due time. Nothing is more absurd than the brush marks and palette knife scratches sometimes seen on beginners' work, in imitation of somebody else. Technique, like style, is a personal quality, and each must invent it for himself.

### BREADTH.

Breadth means the combination of large masses of light and shade, which must not be broken up by the introduction of obtrusive detail. If due attention is paid to the values, breadth will be secured.

### TO MAKE A CUT BRUSH.

With a penknife, cut half through the bristles close to the tin, this renders those that remain

very flexible, and they should be nearly an inch long. Brushes cut in this manner are very useful for the light foliage on the outside of the mass. They may be thickly filled with paint when putting on high lights, or with nearly transparent colour for the shade tones. A slight touch or scumble is all that is necessary, and if the sky is already dry the operation is facilitated.

### GLAZING.

Glazing is the painting over a solid colour when quite dry with a transparent one; but it is little used at present, and should not be attempted by the student.

### SCUMBLING.

Scumbling is sometimes used to modify effects by rendering them cooler or greyer, and is practised by charging a thin brush with a whitish-grey tone, and dragging on lightly over the tone beneath, which must be dry.

### FINESSE OF TONE.

All great art is delicate art, and all coarse art is bad art, as Ruskin puts it. Greatness in art depends upon its truth, which is obtained by delicate handling and finesse of tone. Coarseness is fatal to good painting, but it must be estimated by the distance from the eye; sometimes touches which seem coarse when seen near are more delicate than the closest handling. A stroke by Turner, done in an instant, and looking to the uninitiated a mere violent dash of colour, is really modulated with such delicacy that no single grain of

colour could be taken from it without injury. Cultivate this feeling for finesse; take care of the fine tones—the coarser will take care of themselves. Boldness is a good thing, but sometimes “fools step in where angels fear to tread,” and the boldness of a master based on knowledge is very different to that of the student based on ignorance.

### EXECUTION.

Execution means the mechanical use of the means of art to produce a truthful effect, and may be said to be synonymous with technique. To acquire good execution one must acquire accurate knowledge, and the result will be fineness and precision of touch. With this will come many other qualities, such as simplicity, for the more unpretending the means the more impressive the effect; mystery, for Nature is often inexplicable; and velocity, for, other things being equal, a quick touch is better than a slow one, and will possess more of the qualities of Nature—gradation, certainty, and variety.

### LOCAL COLOUR.

Local colour is the natural colour of objects. The artist, of course, sees them under various effects of light and shade, but the uninitiated think of an object as of one colour only. The truth is that, like the chameleon, it changes continually according to the light, and is rarely the same.

### FINISH.

This quality is much in demand by the ignorant in art, and with them is a mere question of patience and sand-paper—a polishing process where all truth

and originality is lost. The master finishes without effort, by the perfection of his work, due to profound knowledge; but the work of the student, not having the knowledge, is imperfect, even as the uneducated man may discover great truths, but be unable to clothe them in graceful language, and the truths be none the less valuable. A determination to arrive at the truth will produce all the finish that is necessary. Beware of the polishing process; by employing it you stand in danger of spoiling anything good in your work.

### COLOURIST.

Colour is the most precious property of the painter. Every other gift may be cultivated, but this cannot be learned, being intuitive. If a man can colour he is a painter, though he may be unable to do anything else; but this is nearly impossible, as a sense of colour carries with it power over form. The artist who gives all the bloom and transparency of a bunch of grapes in lovely colour paints it better than he who only dwells on their rounded forms. Colour is meant for the comfort and delight of the human heart; all completely organised men enjoy it, and it is richly bestowed on the highest works of creation, as rainbows, sunsets, roses, violets, butterflies, and birds.

### FEELING.

Feeling is shown in the spirit in which a work is wrought. It cannot be learnt, but, like colour, is intuitive, and is the manifestation of the better part of ourselves. A simple picture of roadside weeds and stones by a master possessing this quality is greater

than the immense canvas of a meaner mind, though the latter may be an historic subject, elaborated with the utmost care.

### HARMONY.

The chord of colour appointed in the Tabernacle, as we learn from Scripture, was blue, purple, scarlet, with white and gold. This chord has been the fixed basis of all colouring with great artists. In a colour harmony the slightest alteration of any one hue is fatal to the whole. In the works of Nature is perfect harmony; it is only when man's work is seen in conjunction with it that discord arises. A newly-tiled roof or a newly-painted fence will destroy the harmony of the most beautiful scene. The study of values in this connection will greatly help the student, it being founded on absolute truth to Nature, which is never wrong.

### CHIARA-OSCURO.

Chiara-oscuro is often wrongly translated as light and shade. It really means light *in* shade, and is the art of representing light in shadow and shadow in light, so that objects in shadow have the clearness of those in light, and the latter the depth and softness of those in shadow. The skilful treatment of chiara-oscuro is extremely difficult, but essential to the proper rendering of scenes from Nature. Mere form is not sufficient, nor colour alone; but all must be combined to form a harmonious whole. The study of values with the artistic vision will in this connection be invaluable.

### DETAIL.

The rapid and powerful artist looks with contempt on those who see minutiae of detail, rather than breadth

of expression. He has had so frequently to blot this same detail from the encumbered canvas of the student that he looks upon it as synonymous with weakness; and so it is when obtrusive and unreferred to the final purpose; but in its place, and contributing to this, very necessary, and the sign of complete work.

### THE ARTISTIC VISION.

A phrase invented to describe the act of looking at a landscape with half-closed eyes. Nature seen in this way reveals itself freed from obtrusive detail; the true value of the tones are manifest, and the artist has only to transfer them faithfully to the canvas.

# Landscape Painting in Water Colours.

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## PRELIMINARY STUDIES.

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### EXERCISES ON PLAIN WASHES.

The reference to the necessity for preliminary studies made in the previous portion of this work applies equally to water-colour painting; in fact, good drawing and composition make for excellence in this medium more than in oil, as a picture in water-colours badly composed cannot become a work of art by relying on manipulation. Continuous work with the pencil and sketch-book is necessary, selecting the form most suitable to the subject, either the square, horizontal, or perpendicular. In making the outlines for a water-colour, the lines must be sharp and clean and not too dark, or they will show through the washes. An F. or H.B. pencil is generally used, and no unnecessary lines must be made. Towards the foreground the lines should be sharper and bolder, or they will not be seen through the darker washes generally found there. The student has, it must be supposed, some little ex-

perience in using the materials, even if it is only in copying coloured prints. He should certainly know how to lay on a flat or graduated wash; if not, the following practice will be useful:—In a small saucer mix with plenty of water a tone of transparent colour—Prussian blue will do; then draw on paper, squares to form a chess board; fill a large brush with the liquid, and draw it along the top of the left-hand corner square until about half of it is covered; then replenish the brush and continue it down to the bottom, keeping within the limits, and do the same with every alternate square. This is for practice in keeping a flat wash within certain limits. At first you will be apt to transgress them, but two or three attempts should enable you to make them cleanly, with the washes perfectly flat. The colour will be apt to settle darker at the bottom, but you can correct this by reversing the board and repeating the washes. Two inches should be about the size of each square, and you can get more practice by drawing on the middle of the darkened squares small figures of flowers, stars, or letters; these of course will be a tone darker than the ground, and may be rendered for variety as follows:—Draw the form with pencil, and with a brushful of clean water cover it; then with the point of a brush dipped in a dark tone spot into it in several places, playing it according to the form, and when dry it will be perfectly flat. You may also try a flat wash of about a foot square as follows:—Mix the tone in a saucer; then fill a large brush and quickly run it along the top, drawing it down about half an inch; then replenish the brush and connect, drawing it down another half inch,

repeating the operation till the end of the paper, beginning always at the right hand, and taking the same quantity of water each time. This operation must be performed with quickness and plenty of water, or the paint will dry in ridges.

### GRADUATED TONES.

A graduated tone may be made as follows:— Draw with the pencil two lines about two inches apart, and say a foot long; begin at the top with a pretty dark tone, carry it down about an inch, take a drop of water on the point of the brush, mix it with the tone and continue for another inch, repeating the operation till the end; taking exactly the same amount of water each time, and mixing it with the tone in the saucer; each inch will be a little lighter than the preceding, but if well done you will not perceive where the difference begins. At the finish the tone must be continued with clean water, and if the gradation is very extended it will be necessary to have two columns. These exercises will prepare the student for operations in the field, though he must not hope to succeed so well, as there all the conveniences will be absent. The light is very trying, and of course there is no sloping desk; but these are the conditions of sketching in the open, and he must make the best of them. If he can get a view from a window, or even in a garden, he will find it easier for a commencement. Before going to the open, practise the tones and combinations given in this work; make a chess board of them, and write the ingredients underneath each square. Some critics will tell you, no doubt, that these

tones are not right, and that others are better. The author, though well aware that the same effects may be produced by quite other means, has practised these, and can recommend them, until the student has discovered a system for himself. He will have much to discover for himself besides, and will find that though the world is full of beauty it must be looked for, and is not all contained in a Greek statue or a blue mountain, but may be found in a heap of rubbish or a side of mutton in a butcher's shop. This may not sound poetical, but the modern poet seldom gets his inspiration from Nature—he prefers to read other poets; the artist, on the contrary, gets his direct.

### BAD PICTURES.

The student who has studied Nature earnestly for a few months understands and speaks a language the superior person who lectures him has never heard. But this consciousness of knowledge should cause him to take his art seriously and set himself a high standard. To show his immature attempts would only be an exhibition of vanity, and bad work is bad, not only for the artist, but for all who see it. This should be taken note of by Australians, for one sees in their houses, amidst the grandest furniture, awful daubs of pictures. Oh for a man to tell them the truth of the matter, as was done by a professor of art at Liverpool. The professor being invited to luncheon at the house of a merchant prince, was placed at table directly opposite a dreadful picture of the cheap auction school. He immediately covered his eyes with his hand, crying out at the top of his

voice, "Take it away! Oh, take it away before it makes me ill!" "Take what away, my dear sir?" cried his host in alarm; "is it any of the dishes?" "No, no!" cried the professor; "it is that horror on the wall," pointing to the picture. "I cannot eat till it is removed." The merchant tried to justify its presence by stating the price, but this did not mend matters, and the professor carried his point, the picture being removed in disgrace.

## MATERIALS USED IN PAINTING IN WATER-COLOURS.

The colours most used are those in earthenware pans, and as there are thirty or forty to choose from it is obvious that a selection must be made. The following will be found most useful for landscape :—

Burnt Sienna	Rose Madder
Brown Madder	Ivory Black
Prussian Blue	Vermilion
Lemon Yellow	Light Red
Yellow Ochre	Emerald Green
Cadmium	Cobalt
Indian Yellow	Cerulean
Aureolin	French Ult. Blue
Chinese White (in bottle)	

## THE BOX.

These had better be contained in the ordinary japanned iron paint box, with a depression in the lid for mixing the tones.

## BRUSHES.

## LARGE BRUSHES TO BE USED.

The brushes made of brown sable are the most useful, with black handles and white metal ferrules ; but they should not be kept in the box, as they are too long without cutting, and this must not be done. Nos. 1, 4, 6, 8, or 9 may be purchased ; also a large flat brush of camel's-hair, about an inch broad, for flat tones. The smaller brushes are seldom used, as the finest work may be done with a large brush (No. 9, for instance), the point being as fine as the smallest, and the large quantity of liquid it contains making for freedom of working. The washes should be as fluid as the requisite attention to the drawing will allow, in order that the interstices of the paper be filled and breadth of tone obtained. In colouring, the student must pay great attention to the form of the washes, leaving no unmeaning blots ; every tone should have a decided intention, calculated to render the form of the object.

## PROCESSES, ETC., USED IN WATER-COLOURS.

Contrary to the general opinion, changes may be made in water-colour as easily as in oil painting ; but the student should not trust to this, but try and obtain his effect in a direct manner. He should not, however, in a fit of disappointment destroy his drawing on the spot. If he has earnestly endeavoured to set down the truth of Nature, however imperfectly, something valuable will remain. His first attempts will be, of course, slight sketches of one sitting, but as he advances he

may require to make alterations. In this connection the details of the necessary processes have been set forth; they should, however, be used with great caution, as if apparent, they destroy all illusion, and impart a muddled and made-up appearance to the drawing, destroying that spontaneity and freshness which ought to be characteristic of water-colour. Unfortunately the student is apt to set greater store by these "dodges" and makeshifts than by the fundamental principles.

Alterations are seldom required if the subject be chosen with attention to the requirements of the medium. This demands breadth of treatment, with plenty of air and light, produced by broad flat tones such as would be used in depicting a large expanse of open country bounded by distance. When the view is shut in by near trees or rocks, and the foreground close at hand, full of detail, it is more adapted to the heavier medium of oil. In a word, when the interest of the subject consists in light and atmosphere, use water; when in thoroughness of construction, strength, and absolute truth of tone, use oil. For this reason it is perhaps advisable that the student have some knowledge of oil-painting.

## THE PAPER.

The paper should be selected with great care; that generally used—Whatman's Imperial medium rough—is very good, but the best paper in the market is the O.W., which is a paper manufactured specially for an association of the first water-colour artists. It bears their stamp and watermark, and no paper that has failed to pass the society's analyst can be thus stamped.

It was first introduced in Australia by Messrs. W. C. Penfold & Co., 183 Pitt Street, Sydney. It may be had in three surfaces, but perhaps the middle one is the best, for if paper be too smooth the result is a dulness and flatness very disagreeable; if too rough the effect becomes coarse, and it is impossible to execute the details with the necessary precision. Blocks—*i.e.*, several sheets of paper pressed and forming a solid pad, may be used, and are very useful out of doors, but the paper is not always to be relied on, so it will be well to stretch yours as follows:—

### TO STRETCH PAPER.

Place the paper on a drawing-board with the face upwards—*i.e.*, the side on which the maker's name can be read from left to right on being held to the light; make a pencil mark on it so as to be sure, then wet the paper with a flat camel's-hair brush or soft sponge, or it can be placed under the tap; roll it in a damp cloth, and let it remain for a few minutes to dry. A corner of the paper bent down will tell if this is sufficiently accomplished; if the bent corner, having preserved its elasticity, does not spring back, the paper has probably imbibed sufficient moisture. Care must be taken not to rub or scrape the surface, or when the colour is laid on the damaged part it will become a dark blot. The paper being still damp may be stretched in the mahogany frame or on a common drawing-board, when the edges must be turned under and fastened to the back; some use glue, but a dozen or two cheap drawing pins will answer the purpose. When dry, it will be found, if these instructions

are followed, perfectly flat. Another way is to mount the paper on a thick straw-board; but it is an awkward operation to manage, and the paste or glue seems to have a bad influence over the colour.

## TO MAKE CORRECTIONS.

### LIGHTS.

Effacing is generally practised when too great decision of tone is to be corrected. Lights may be made by this means, or merely half lights. The method is as follows:—Wet the tint where the light is required, then apply a piece of blotting-paper to absorb the superfluous moisture; this removed, rub with bread-crumbs. For some lights a leather or handkerchief may be used as follows:—With the brush wet the part to be acted upon, then firmly press the handkerchief to it, hold a moment, and rub hard from left to right. The finest lines, such as branches, etc., may be made in this way, but sometimes they will have to be tinted if too much colour has been removed. Of course the tones must be perfectly dry before attempting this, or ugly smears will be the result. Lights may be taken out by means of the eraser or a sharp penknife, but it is not easy to accomplish, and is generally too apparent; this is a great fault, as an illusion destroyed is not forgiven. Chinese White is useful for corrections, laid on somewhat solidly and when dry tinted to the required tone, but it must be done with great taste, or the artifice will be seen. The spectator should not see how the effect is produced and Chinese White being apt to betray its presence, must be used sparingly or not at all.

Should it be necessary to entirely remove the colour and recover the white paper, a soft sponge filled with water may be used. To protect the adjacent parts from injury it is usual to employ it as follows:—In a piece of cardboard cut a hole the size of the required light, place it in position, and on it the sponge, which, with a quick movement, work from left to right. If the paper remains still slightly soiled, it may be covered with Chinese White diluted with water; on this surface, when quite dry, the colour will work as easily as on clean paper.

To give the effect of distance, etc., the tones are sometimes rubbed with ink eraser; this removes the colour from the highest parts of the surface, leaving it untouched in the recesses. It is not advisable to use it on very rough paper, which, however, should not be used by the novice, as it is most difficult to manage. Plenty of water should always be employed; otherwise the tone will appear dry and smeary. This is a quality which may be made use of in straggling foliage, broken clouds or water, and rocks. In fact, the water-colour painter must be full of resource and invention, ready to take advantage of accidents and even faults, into which, in consequence of the instability of the medium, he is bound to fall. The great difference between water and oil colour is that the former is followed, the latter commanded; consequently more absolute truth is to be obtained in the latter, and more of the joyousness and freedom of Nature in the former.

### PAINTING FROM NATURE.

This portion of the book will occupy far less space than that devoted to painting in oil; not that the me-

dium is inferior or easier to work, but because the principles are the same in both cases. Truth to Nature must be our aim in either—the only difference the medium used. In water-colour we seldom obtain our results by direct painting; they are only to be got by repeated washings, and time must be allowed for each to dry before applying the other, which makes the operation somewhat tedious. This medium, however, is very suited to the Australian scenery by its transparency and the white surface of the paper, which make for light and air. In oil painting the light has to be made—in water to be *preserved*. This renders it extremely easy to spoil a drawing, as the light once lost over a large surface is seldom regained. Small lights may be, by taking out or applying Chinese White, but a sky made too dark is spoilt, and had better be abandoned. For this reason it is necessary to proceed with great caution, making each wash only a little darker than the preceding one. Of course, washing down with clean water will lighten tones, but this has many disadvantages, though it may be often practised in the studio. In the open the effect should be obtained at once, or with as few washes as possible, for the following reasons:—The limited time for sketching at our disposal makes it necessary to economise it to the utmost; also each wash requires time to dry, and in damp weather will not do so. Make it a point, then, to keep the tones light; they may be rendered darker at the finish if necessary, but light once gone is not to be recovered.

#### THE SKY.

The paper is often prepared to receive the blue tone of the sky by a wash of Aureolin, sometimes mixed



W. LISTER LISTER.

WHERE THE TIDES EBB AND FLOW.



with Rose Madder. This is to counteract the coldness of the blue. As before pointed out, too many washes in the open are out of place, and the same effect, or one perhaps better, may be obtained by washing on the blue tone with plenty of water, and while this is still wet "spotting" it with two brushes, one containing Rose Madder, the other Aureolin. The colours thus "spotted" on will mix more or less with the blue, which must be pretty wet, and the additional colours must be put on with a fine-pointed brush. The operation requires dexterity, and of course is only suited to a bright sunny effect, but when successfully accomplished gives a depth and finesse of tone which a flat wash of blue does not possess. Beginners, however, should not trouble about these processes, for they will find plain washes quite difficult enough to manage.

### CLOUDS.

Clouds are produced generally by leaving vacant spaces in the general wash and afterwards tinting them. Light clouds will require very little work. Cover the space left with water; then dip the point of a brush into a light grey tone (Cobalt, Vermilion, and sometimes Lemon Yellow) and spot it into the plain water about the middle of the cloud; then a darker tone, and sometimes it is necessary to take up the moisture at the bottom of the cloud with a dry brush. This will answer for small drawings, but large ones require that the grey and dark tones should be washed in. Plenty of water is necessary as a rule, but light scattered clouds may be rendered by a sideward movement with a somewhat dry brush. Do not try to make too many clouds, but *select* one or two and try and get the shape.

Cobalt and French Blue are the most useful blues, both washing well. Other blues are apt to sink into the paper; with Cobalt nearly every sky can be rendered.

### SKIES AND CLOUDS.

*Grey Skies.*—Cobalt, Vermilion, and Lemon Yellow; Cobalt and Water.

*Daylight Skies.*—Cobalt; Cobalt and Rose Madder; Cobalt and Lemon Yellow; Cobalt and Aureolin; Cobalt and Lemon Yellow and Vermilion; Cerulean, with the above instead of Cobalt.

*Sunset.*—Cobalt and Rose Madder; Cobalt and Light Red; Cadmium and Rose Madder; Cobalt and Yellow Ochre.

*Clouds, Light.*—Cobalt, Vermilion, or Light Red; Cobalt, Vermilion, and Lemon Yellow.

*Darker Clouds.*—Light Red, Rose Madder and Cobalt; French Blue and Rose Madder; French Blue, Light Red, and Yellow Ochre; French Blue and Brown Madder.

*Silvery Tones.*—Yellow Ochre and Rose Madder; Light Red and Cobalt; Lamp Black, Light Red, and Cobalt.

*Sunset Clouds.*—Cadmium Yellow; Yellow Ochre; Indian Yellow and Rose Madder.

*Slate Colour.*—Cobalt and Indian Red.

*Neutral Green.*—French Blue and Yellow Ochre; Cobalt and Lemon Yellow.

The student should make himself acquainted with the above, as a knowledge of the tones will be gained, and his memory stocked with that which will be found useful. Water is the principal ingredient in grey tones.

As a rule it is better to begin with the predominating colour when mixing the tints, and to add the others to it. For evening skies the first tones should be brilliant; they may be subdued by passing slightly darker tones over them.

### DISTANCE.

It should be remembered that strength is not obtained by strong colours, but is produced by contrast. Lemon yellow is a fine colour, but placed beside warm green or red it has no effect; but surrounded with purple or blue becomes very brilliant.

There are few warm tints in the extreme distance, therefore blue should predominate. This makes for atmosphere, and when a picture is found wanting in this quality, it may generally be ascribed to the absence of greys of a bluish tone. Transparency, or that quality of being seen through or into, must be maintained at all costs; and is effected by keeping the colour pure and liquid, and laying on thin washes of a determined character. The forms of the washes should not be lost, and each one should be smaller than the preceding. By putting on the tones at once at their full strength, and washing down, we should obtain a result of opacity and heaviness. As we approach nearer, colours such as Yellow Ochre, Cobalt, and Rose Madder may be employed with effect, as they are always light, even at their greatest intensity, and can be painted into when wet, which they remain some time. Small lights on trees, etc., should not be noticed at this stage, but may be arranged afterwards by one of the processes indicated, the darks will then be added, the important thing at present being to get the values correctly.

Half close the eyes and observe the infinitely delicate bluish tones of the distance; then the slightly firmer ones of the nearer distance, and the trees or other objects blending in the general tone; then comes the middle distance, which is probably the subject of the picture, firmer and darker, but still appearing a long way off. Try and keep all these gradations, not by hard lines, but by finesse of tone.

### TREES AND FOLIAGE.

In this part of the picture the character of the foliage will command attention. The peculiarities of each tree must be studied; not so much the leaf as the outward form of the mass, with the branches. Trees are painted in various ways, according to the inspiration of the moment; sometimes the local colour is given, the shadow tone laid, and we have the light and shade; the markings are then placed and the high lights made, the outside forms extended loosely, and the branches rendered, sometimes by taking out. The drawing of the trunks and branches demands great care; they must appear to pass behind the foliage and we should be able to trace them through all the intricate leafage.

Another method of treating foliage is that of working the colour thickly, and painting into and finishing when wet. The colours used must possess a certain degree of opacity and turbidness, such as Indian Yellow—which gives most of the opacity—Burnt Sienna, Raw Sienna, Cobalt, French Blue, etc. Do not make the shadows too solid, and remember to look for the blue or purple tones caused by the sun. The brush



W. LISTER LISTER.

THE LAST GLEAM.



must be used sideways, and handled somewhat loosely, leaving here and there little angular openings of pure white; these serve to introduce air, and they can be tinted afterwards. The point of the brush charged with pure colour must be used to give depth to the deepest shadows. To paint trees well they must be loved and felt—from the strong grey trunk to the branches spreading out from the parent stem, bearing feathery masses of foliage.

*Foliage.*—Emerald Green and Lemon Yellow; Aureolin and Cobalt; Yellow Ochre and Cobalt; Aureolin and Prussian Blue; Indian Yellow and French Blue; Indian Yellow and Prussian Blue; Brown Pink and Prussian Blue; Burnt Sienna and Prussian Blue; Burnt Sienna, Madder Lake and Blue.

*Trunks and Branches.*—Brown Madder and Cobalt; Cobalt and Light Red; Cobalt and Vermilion; Burnt Sienna and Ivory Black.

The above tones will be found useful, but it is impossible to say which tones are to be applied without seeing the landscape. The student should make a table of those tones and keep it by him for reference. The lighter ones are generally placed first, but all depends on the quantity of water used. Practice is the only way to acquire this or any other knowledge. You will at first spoil much paper, even as the young child beginning to speak makes nothing but mistakes. He, however, does not stop for that, but continues to make them, and acquires the art of speaking in due time.

Do not hesitate too much. Delicacy is a great thing, but it may be purchased too dearly. Dare sometimes; it will do you good. If your work is spoiled, it

will at least teach you *how not to do it*. Get up every now and then and take a look round; a fresh eye is the best master, for if you gaze too long at one thing the eye loses its power.

## THE GROUND, BUILDINGS, ETC.

As has been said before, the ground must be kept light. Analyse it, and you will see that it is one of the lightest tones in the landscape; this is accounted for by its nature, also by the way it reflects the light of the sky. If grass is the principal constituent, broad washes of Aureolin, and a little blue will render it. The bushes and herbage will be probably darker, so make a difference between them and the flat ground. In roads the washes should be clear and flat; the inequalities, ruts and stones must not be made too much of; they are but details in a whole. Deep shadows should be rendered by two or three washes, not by one dark tone. Buildings are very welcome in the landscape—of course at some distance. They give value to the green, and they are an excuse for introducing the cool greys which balance the warm tones. As they are generally light in colour, the darker tones must be laid round them, leaving their shape white, to be afterwards tinted.

The following tones may be used:—

*Ground*.—Aureolin and Vermilion (in washes); Yellow Ochre; Emerald Green; Yellow Ochre; Burnt Sienna (for dead leaves); Cobalt and Aureolin.

*Herbage*.—Prussian Blue and Burnt Sienna; Prussian Blue and Indian Yellow.

*Roads.*—Yellow Ochre; Yellow Ochre and Light Red; Yellow Ochre, Light Red, and Cobalt Raw Umber.

*Stones and Buildings.*—Yellow Ochre; Yellow Ochre and Vermilion; the same with Cobalt; Raw Umber.

Use plenty of water with the above.

## WATER.

The observations made relating to water in that part of the work devoted to oil painting should be studied, as the principles are the same, and the following table of tones will enable you to render them in the lighter medium. As has been said before, water generally repeats the tones above it; in calm water this is easily verified, and even when it is rough the sky makes its influence felt, for if the sun is shining and the sky blue, this is repeated in the rough water by light; but should it be grey, the reflection will be darker. The sea on the Australian coasts, being generally lit up by a brilliant sun, is remarkable for the variety of its tones. Green and purple patches near the shore are mixed with opaline tones of grey. The hollows of the curling waves show transparently, varying from emerald green to purple. The soft, creamy white foam is reflected on the wet sand, which is a shade darker than the dry, spreading before us light and brilliant. In the middle distance a dull green may be the prevalent tone, losing itself in the soft purple of the horizon. As such scenes are very attractive to the sketcher, and may be easily reached, the details of colouring suited to such a picture are given, with a rough sketch (see Fig. 9).

## TO PAINT A LANDSCAPE IN SUNLIGHT.

Wash on the blue for the sky (see Skies), bringing it below the horizon, but not as far as the waves in the foreground. Whilst it is drying, any patches of green or purple may be done—the Green with Cerulean and Lemon Yellow or Aureolin, the purple with Rose Madder and Cobalt; a touch of Emerald Green also may be used sometimes. The sky being dry, commence the horizon with a tone of Cobalt and Rose Madder, not too dark; bring it down a little and lighten with water,



FIG. 9.

adding green tones of Cobalt and Yellow Ochre; lighten as it approaches the front, carrying it over the patches of purple and green already made, stopping of course at the foam, which must have decided form. The hollow of the wave being somewhat transparent, Cobalt and Lemon Yellow or Emerald Green will be useful; keep it light, and try for it with a quick movement of the brush. At the darkest part touch on with a point of a brush dark green and purple (Madder Lake and

Blue). The foam must be left light until the last ; then indicate the shadows—which require attention to be seen, as they are very delicate—with water coloured with a little Cobalt and Vermilion or Rose Madder. Tone down the whites of the wave left in the distance. In the water between the breaking wave and the shore leave plenty of white paper for the delicate tones, and work with a somewhat dry brush. Any rocks may be indicated with Cobalt and Vermilion, or Brown Madder, but keep them grey, even when they appear dark, as this can always be added. The brilliant sand may be made with Yellow Ochre or Raw Sienna, but Chinese White mixed with Orange Cadmium will produce the best effect. For the wet sand near the water, which is darker, a tone of Raw Sienna or Brown Madder may be used. Cliffs or hills in the distance must be made to appear a long way off ; do not exaggerate their height, and see that they are washed in with quiet tones, like Yellow Ochre, Cobalt, Brown Madder, or Light Red. If the general tone is not deep enough, go over again with the same, but beware of making sea or sky too dark, as it is a fatal fault. Remember that the great expanse of sea is flat, and extends for miles reflecting all the light of the sky, and that though it may sometimes appear dark it cannot be so. Every now and then a wave breaks which is more conspicuous than the rest ; select that one and subdue the others. The white wings of seagulls are appropriate objects, and may be made by taking out and retouching with Chinese White. A steamer may be indicated on the horizon—of course, a mere dot ; do not make it distinct. The smoke, how-

ever, occupies some space, and may be rendered as follows:—With a brush full of water wet the space required; then with the point of the brush charged with light grey, spot it about the middle; then another darker spot towards the bottom. Use a dry brush to take off the edges if likely to dry hard, and let some of the smoke remain uncoloured, especially the upper part, which of course is lighter.

## SKETCHING FROM NATURE, AND WHERE TO GO.

That love of life in the open which has caused Australians to obtain such renown in cricket, and we may add on the field of war, is perhaps responsible for the number of sketchers who, with painting traps and luncheon baskets, betake themselves into the country on a holiday morning. The fair sex is in the majority, but the sterner is well represented. Generally two or three join together to have the benefit of mutual criticism; others, like the solitary "Hatter," always walk alone. The latter will probably penetrate into Nature's secrets further than the former, but every man must work out his own salvation in his own manner. Ladies generally go in parties, thinking perhaps that union is strength. Not that there is anything to be afraid of, except perhaps the criticisms volunteered by the passer-by, which are sometimes disconcerting. Imagine the feeling, for instance, of the artist when the countryman complimented him thus:—"Well, mister, you're a mighty clever man to paint two pictures at the same time, but I'm thinking I like the one on your thumb the better of the two," pointing to his palette. Or that

other, whom the village painter accosts with, "Hullo mate! Why, we're both in the same line; but I don't bother with them small jobs; I'm wholesale, I am—paints fences!" The sketcher has much to put up with, but he must at all hazards keep his temper, a discreet silence being the best weapon. Boys are a great nuisance, but happily it is impossible for them to remain long in one place. "Come on, Bill; it's only one of the unemployed," a youth was heard to remark as he dragged his companion away. But with the girls it is another matter, especially if they are nursing baby brothers and sisters; then they come to stay, and the sketcher must make up his mind to "grin and bear it."

The benevolent old gentleman, too, with nothing to do and much time to do it in, is also rather trying. He will recall anecdotes of all the people he ever met who did a "bit of painting," and his highest praise is that your picture is nearly "good enough to frame." The labourer fresh from the plough is amazed at your patience, and says he wouldn't like to work as hard as that; he is also extremely anxious to know "how much you expect to get for it," and if you mention, say, ten guineas, will wink and smile incredulously, muttering something about Ananias.

This intercourse with all sorts and conditions of men is not without its attraction; but perhaps it is better to seek a spot "far from the madding crowd." The non-artistic lover of Nature, however enthusiastic, can only gaze at the scene for a few moments; but the sketcher continues for two or three hours, each minute revealing new beauties, his only regret that his performance fails to realise his ideal. Let him not be

discouraged; the result may be insignificant, but it is not all on the canvas; some of it is within; he has stored his mind with images of beauty, he has dreamed dreams, seen lovely harmonies, and is morally a better man.

The difficulty of finding a subject to sketch is frequently felt by beginners, and this is because they expect to find one ready made. This is rarely found in Australia; it is the artist who creates the subject, and makes it tell its story and interest the spectator. To some it comes by intuition; to others by hard work and experience, gained generally by many failures. The great thing is to work—to succeed if possible, but in any case to work; for it is in that, the real pleasure lies. And now to say a few words as to the places near the great capitals where sketching may be had.

### SKETCHING GROUNDS.

Some of the finest subjects are to be found on the shores of Sydney Harbour; not for large pictures perhaps, but for picturesque “bits” it is unequalled. Mosman’s Bay is being rapidly spoilt by the builders, but Balmoral Beach will still repay the visitor. Manly too is not to be despised, and Freshwater Beach, a mile or so further on, will afford a great variety of seascapes and studies of cliffs and rocks. In a few miles we come to Narrabeen, where every sort of subject may be found, from the still waters of the lagoon, with its fringe of reeds and she-oaks, to the reefs and sands which form a barrier to the blue waters of the Pacific. Bay-view and Newport, a few miles further, are less interesting, but the Hawkesbury River, not far away, should



BREAKERS.



not be missed. The best parts for the sketcher are, however, some thirty or forty miles up, near Wiseman's Ferry. Up the Lane Cove River, near Jenkins' Orchard, are some pretty bits; also on Cook's River, near Tempe. A few miles out, we have Richmond, with its orchards and old farm-houses; and still further, the Illawarra, from Stanwell Park to Wollongong and Kiama. The Blue Mountains cannot be recommended for sketching purposes; the scenery is on too large a scale, and the immediate foreground somewhat barren and stony. One of the favourite sketching grounds in Victoria is the country from Healesville to Lilydale, and particularly the Black Spur and its vicinity. On the coast, Kilcunda, San Remo, and Cape Schank. Nearer town, Heidelberg, and the coast from Hampton to Sandringham and Beaumaris. The river Yarra near Kew was pretty once, but building operations have not improved it. In Brisbane, charming "little bits" may be sketched along the river bank, particularly on the North Quay. From the hills surrounding the city, extensive views may be obtained of the winding river and distant sombre forest. A few hours' journey by rail brings one to the Blackall Ranges, or in another direction to the Tweed Heads. Adelaide has many attractions for the artist; in spring the profusion of wild flowers, with their bright yellow blossoms, enlivens the landscape greatly. Fine views may be obtained from the "mountain summit," also at the foot of the hills.

# THE FULL-PAGE ILLUSTRATIONS.



## THE FRONTISPIECE—

Morning on the Hawkesbury River, N.S.W.

BY A. J. DAPLYN.

A Water Colour by the author, and a re-production of it forms the frontispiece of this work. As the method employed in painting may be of interest to the student a résumé of the tones is here given:—

*The Sky.*—Cobalt Blue, with *plenty* of water, the light clouds taken out by pressing a dry brush on the wet wash.

*The Hills.*—Cobalt Blue and Vermilion, with perhaps a little Rose Madder, and plenty of water.

*The Water.*—The tones of the hills, but a little darker, in fact both might have been washed on at one operation.

*The Trees.*—Aureolin and Cobalt, or Leitch's Blue for the lighter foliage, and sky showing through in places; to be tinted upon afterwards. India Yellow and Leitch's Blue, and sometimes Burnt Sienna for the shadow side. In the thick foliage low down to the right, French Blue and Madder Lake was dotted into the wet mass in the deep shadows.

*The Light Herbage in the Foreground.*—Yellow Ochre was found useful, touched into when wet with Cobalt or Vermilion to prevent monotony.

*The Bushes.*—Aureolin and Leitch's Blue for the foliage in light ; Leitch's Blue and Indian Yellow, with Burnt Sienna in the darker, spotted here and there when wet with Madder Brown and French Blue for the deeper darks.

A little washing with a large soft brush and water harmonises the tones, or partly effaces them to allow of re-touching, but great care was used, or the drawing would have presented a worried appearance.

**“The Moon is up and yet it is not night.”**

Oil.—Size, 28 x 22 in.

This picture by the author was exhibited in the Art Society's Exhibition, 1900, and was purchased by the Trustees for the National Gallery, where it now is.

The drawings in line made especially for the work by the author, have been mentioned in their place, so we will proceed to Mr. Lister Lister's pictures.



## MR. LISTER LISTER'S PICTURES.

### The Hunter River at Singleton, N.S.W.

Size, 9 x 6 ft.

This fine work, now in the National Gallery of N.S.W., illustrates the remarks made in this work as to the peculiarities of Australian scenery. The river, sadly reduced in volume by the intense heat of summer, flows slowly from water-hole to water-hole between high banks of clayey soil. In the middle distance to the right, a few stunted trees, of a fine purple tone, are

conspicuous, and, to complete the effect, we have a wonderfully brilliant sky, which almost dazzles us with its glare.

The scene has few of the conventional elements of landscape beauty, but, without them, the artist has succeeded in producing a powerful work, and one unmistakably Australian.

**The Last Gleam.** Size, 9 x 4 ft.

This picture was first exhibited at the Art Society of N.S.W. Exhibition of 1898, where it gained the Wynn Prize (value about £40), which is annually allotted to the best picture of the year. The illustration gives an excellent idea of the drawing of the tree forms and herbage, delineated with so much skill and loving care; but we miss, of course, the rich sombre colour of the foreground, which, in the original, brings out with striking effect the cliff, lighted up with the last rays of the setting sun, and the glowing opalescent tone of the evening sky.

**The Rivals.** Size, 9 x 6 ft.

In this spirited landscape, Mr. Lister Lister's wonderful knowledge of all that appertains to the sea and shipping is finely displayed.

The tug boat "Champion," under full steam, is on her way to render assistance to the ship in the distance, and, in all probability, will arrive long before the rival tug seen to the right, which is on the same errand. The slow movement of the great wave, which bears

so easily the little vessel on its oily surface, is admirably suggested, as is the clear morning sky, with its delicate cloud forms.

**Entrance to Sydney Harbour.** Size, 7 x 4 ft.

This picture is a successful combination of land and seascape. In the foreground various species of eucalyptus are seen in all their glory; beyond a grand expanse of blue sea (painted with great finesse), dotted here and there with the white sails of yachts and other craft, and, above, a wonderfully luminous sky, flooding the whole with light.

**Breakers.** Size, 7 x 4 ft.

Few men paint the sea like Mr. Lister Lister, and he is particularly happy in depicting the waves that break on the reefs surrounding the Australian coast. "The Ever Restless Sea," the well-known picture now in the National Collection, is a case in point, and in "Breakers," we have a variation of the same effect, but, in the present instance, the sea is rougher, and the waves have entirely covered the reef.

**Where the Tides ebb and flow.** Size, 9 x 6 ft.

It is a typical representation of the Australian coast scenery. The tide has receded, leaving bare a vast extent of reef, on which fragments of rock are lying, the haunt of the sea gulls. These rocks are reflected in pools left by the receding tide, and they greatly aid the composition by breaking up the flat surface of the reef.

A. J. DAPLYN,

Mercantile Chambers,

187 CASTLEREAGH STREET.

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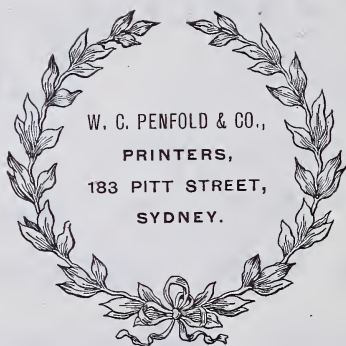
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We are the largest importers of Artists' Materials in New South Wales, and this purchasing in very large quantities enables us to quote prices often considerably below those charged by other houses.

Hence we place this Catalogue before you in the hope that it will prove useful in giving you all the necessary particulars about our goods in this department, and are confident that we can supply your wants better than any other house and more economically.

We take this opportunity of expressing our thanks for the liberal support accorded to us in the past.

We are,

Yours faithfully,

W. C. PENFOLD & CO.

**The Prices in this Catalogue are subject to alterations through  
Tariff.**

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1 to 22	...	0	3	0	3	0	3	0	6	0	9	1	0	1	3	1	3	1	6	1	6	0	6
23 to 86	...	0	3	0	3	0	6	0	9	1	0	1	3	1	6	2	0	2	6	3	0	1	0
87 to 150	...	0	6	0	9	1	0	1	6	2	3	3	0	3	9	4	6	5	3	6	0	1	6
151 to 300	...	1	0	1	3	2	0	3	0	4	0	5	0	6	0	7	0	8	0	9	0	2	3
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FLUCTUATION OF PRICES.—Our prices quoted in this Catalogue have occasionally to be altered owing to fluctuations, alterations in tariff, &c.

# Index to Artists' Materials.

## A

	Page
Academy Boards ... ..	52
Albanine, for Photographic Use ..	13
Artists' Sketch Books ... ..	53
Art Colour Boxes ... ..	36

## B

Badger Softeners, Winsor and Newton's ... ..	44
B. Hog Hair Brushes ... ..	41
Books on Art ... ..	76
Bright Sable Brushes for Oils ...	40
Brown Fitch Hair Brushes for Oils	40
Brown Fitch Hair Brushes for Water Colours... ..	46
Bristol Boards, Goodall's ... ..	58
Brush Cases, Japanned ... ..	34
Brush Washers ... ..	68

## C

Cabinet Saucers ... ..	63
Cake Water Colours ... ..	10 & 11
Cards for Water Colour Painting	56
Cards for Drawing ... ..	56
Cards for Oil Painting ... ..	52
Canvas in Rolls ... ..	49 & 50
Canvas on Stretchers ... ..	49 & 50
Canvas Pins ... ..	51
Cartridge Papers ... ..	61
Charcoal Sticks ... ..	19
Charcoal Fixative ... ..	15
Charcoal Paper ... ..	59
China Paints ... ..	18
China Slants ... ..	63
Chinese White in Bottles ... ..	14
Crayon Papers ... ..	59
Crayons, Coloured ... ..	19
Conte Crayons ... ..	19
Carbon Pencils ... ..	19
Chalk Boxes, Fitted ... ..	37 & 38

## D

	Page
Drawing Boards ... ..	69
Drawing Papers ... ..	60 to 61
Drawing Pins (Best of All) ... ..	64
Drawing Instruments ... ..	72 to 76

## E

Easels, Hatherley ... ..	70
Easels, Portable ... ..	70
Easels, Studio ... ..	70
Engineers' Drawing Boards ... ..	69

## F

Fan Hog Hair Brushes ... ..	42
French Curves ... ..	67
French Crayons ... ..	19
French Indian Ink ... ..	15
French Shape Hog Hair Brushes	43

## G

Gold Ink ... ..	15
Glass Medium ... ..	15
Gradated Art Panels ... ..	52
Gum Water ... ..	15

## H

Handy Chalk Boxes ... ..	37 to 38
Higgin's Waterproof Inks ... ..	12
Hog Hair Brushes for Oil Painting ... ..	41 to 44

## I

Indian Ink in Sticks ... ..	16
Indian Ink, Liquid ... ..	15

INDEX TO ARTISTS' MATERIALS—*Continued.*

<b>J</b>		Page	<b>O</b>		Page
Japanned Tin Boxes, <i>Fitted</i> with			Oil Bottles, Japanned Tin, Screw		
Oil Colours ... ..	21 to 27		Tops ... ..	34	
Japanned Tin Boxes, <i>Empty</i> , for			Oil Colours in Tubes, <i>Winsor</i>		
Oil Colours ... ..	21 to 27		and <i>Newton's</i> ... ..	1 to 4	
Japanned Tin Boxes, <i>Fitted</i> with			Oil Colours in Tubes, <i>Heyl's</i> ...	5	
Oil Colours, Cheap ... ..	27		Oils, Linseed and other ... ..	17	
Japanned Tin Boxes, <i>Fitted</i> with			Oil Sketching Panels ... ..	56	
Water Colours... ..	28 to 36		Oil Sketching Paper ... ..	59	
Japanned Tin Boxes, <i>Empty</i> , for			Oil Sketching Blocks ... ..	53	
Water Colours in <i>Pans</i> ... ..	28 to 36		One Guinea Parcel Artists'		
Japanned Tin Boxes, <i>Empty</i> , for			Materials ... ..	20	
Water Colours in <i>Tubes</i> ... ..	29				
Japanned Tin Plaques, Tinted					
for Oils ... ..	64				
Japanned Tin Plaques, Shaded					
for Oils ... ..	64				
<b>K</b>			<b>P</b>		
Knives, Palette ... ..	65		Panels for Oil Painting ... ..	56	
Koh-i-noor Pencils ... ..	75		Palettes, Mahogany ... ..	62	
			Palettes, China ... ..	62	
			Palettes, Wash Leather ... ..	62	
			Palette Chalk Boxes ... ..	37 & 38	
			Palette Knives ... ..	65	
			Pantagraphs ... ..	71	
			Pastel Crayons ... ..	19	
			Pastel Papers ... ..	59	
			Poplar Wood Panels ... ..	51	
			Process Black for Photographic		
			Use ... ..	13	
			Parallel Rules ... ..	67	
			Plaques, Japanned Tin ... ..	64	
<b>L</b>					
Landseer Hog Hair Brushes ...	43				
Lamp Black, Liquid ... ..	12				
Liquid Inks, various ... ..	12				
Lyons Hair Brushes ... ..	41				
<b>M</b>					
Mahl Sticks ... ..	51				
Mediums for Oil Painting ...	17				
Mediums for Water Colour					
Painting ... ..	18				
Michallet Crayon Paper ... ..	59				
Moist Water Colours in Tubes ...	7				
Moist Water Colours in Pans ...	8 & 9				
Moist Water Colours in Boxes ...	33 to 36				
Mounted Drawing Papers ... ..	61				
<b>N</b>			<b>R</b>		
Newman's Hog Hair Brushes ...	43		Redgrave's Manual of Colour ...	75	
Newman's Moist Water Colours			Rigger Brushes for Oils ... ..	40	
in <i>Tubes</i> ... ..	9		Rizaline Cards for Oils ... ..	57	
			Robertson's Medium ... ..	17	
			<b>S</b>		
			Sable Brushes in Albata... ..	45	
			Sable Brushes in Nickel ... ..	45	
			Sable Brushes in Quills ... ..	47 & 48	
			Sable Brushes for Oils ... ..	40	
			Sable Varnish Brushes ... ..	46	

INDEX TO ARTISTS' MATERIALS—*Continued.*

	Page		Page
Saucers, Tinting ... ..	63	<b>T</b>	
School Drawing Books ... ..	53	Tracing Cloth in Rolls ... ..	59
Scrapers, Colour ... ..	65	Tracing Paper in Rolls ... ..	59
Sight Measurers ... ..	75	Tin Plaques ... ..	64
Silver Ink ... ..	15	Tin Dippers ... ..	68
Siberian Brushes in Quills ... ..	48	T Squares ... ..	67
Siberian Wash Brushes ... ..	46		
Sketch Books, "Artists'" 53 to	55	<b>V</b>	
Sketch Books, "Students'" 53 to	55	Varnish Brushes ... ..	44
Sketch Books, "Whatman's" 53 to	55	Varnish for Pictures ... ..	17
Sketch Books, "Blocked" ... ..	55	Vouga's Studies ... ..	77 to 84
Sketch Blocks, "Students'" ... ..	55		
Sketch Blocks, "Whatman's" ... ..	55	<b>W</b>	
Sketch Blocks, "Whatman's"		Walnut Oil Colour Boxes ... ..	71
Half Bound ... ..	54	Water Colours in Cakes ... ..	10 & 11
Sketch Blocks for Oil Colours ... ..	53	Water Colours in Pans ... ..	8 & 9
Sketching Panels for Water		Water Colours in Tubes ... ..	7
Colours ... ..	56	Water Colour Boxes, <i>Empty</i> 28 to	36
Sketching Panels for Oil Colours	56	Water Colour Boxes, <i>Fitted</i> 28 to	36
Slants, China ... ..	63	Water Colour Megilp ... ..	15
Sketching Stools ... ..	70	Waterproof Inks ... ..	12
Spray Diffusers ... ..	65	Wood Panels ... ..	51
Stumps, Various ... ..	66		
Studies, Floral and Landscape 77 to	84		
Sundries ... ..	75		
Stumping Chalk ... ..	19		



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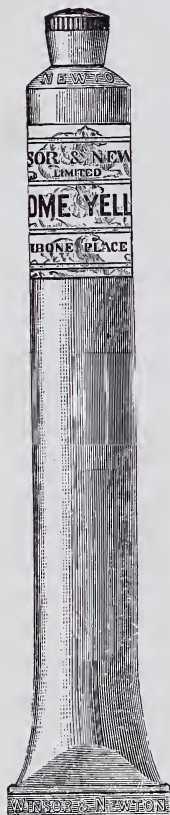
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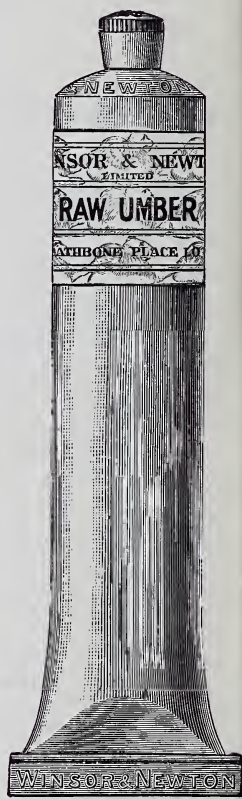
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This condition of so beautiful an art urged Messrs. WINSOR & NEWTON to earnest enquiry and research, with a view of raising the character of the material employed.

The high standard of excellence sought by Messrs. WINSOR & NEWTON rendered indispensable the aid of Chemical Science, and entirely set aside all common recipes and pernicious compounds. Perfectly appointed Chemical Works were established by them in 1844, with steam apparatus and all the appliances necessary to modern Chemical Art, the advantageous results were apparent in the production of colours totally different from those of all the other manufacturing colour houses. The old colours were improved and new ones introduced. Madders, Lakes, Carmines, Chinese White, Genuine Ultramarines, Lemon Yellows, Cadmium Yellows, Aureolin, &c., evidence by their superior qualities the skill bestowed upon their production. The great advantages secured has been —Increased power and brilliancy; and the *permanency* of colours previously defective in this respect.

Of WINSOR & NEWTON'S WATER COLOURS, therefore, it may be stated that sound chemical knowledge, complete laboratory apparatus and plant—powerful and specially adapted machinery—and the matured experience of more than 50 years, ensure purity of Pigments and perfect preparations for the Artist's palette.

---

ENGRAVERS & DIE SINKERS.

# WINSOR & NEWTON'S MOIST WATER COLOURS

IN WHOLE and HALF TUBES,

**Whole Tubes, 7d.; Half Tubes, 4d.**

Antwerp Blue	Hooker's Green, 1	Olive Green
Brown Ochre	Hooker's Green, 2	Payne's Grey
Brown Pink	Indian Red	Prussian Blue
Burnt Sienna	Indigo	Prussian Green
Burnt Umber	Italian Pink	Raw Sienna
Chrome Lemon	Ivory Black	Raw Umber
Chrome Yellow	Light Red	Sap Green
Chrome Deep	Mauve	Terre Verte
Chrome Orange	Naples Yellow	Vermilion
Emerald Green	Neutral Tint	Yellow Lake
Gamboge	New Blue	Yellow Ochre

**CHINESE WHITE**—Whole Tubes, 10d.; Half Tubes, 5d.

**Whole Tubes, 1s. 2d.; Half Tubes, 7d.**

Alizarin Crimson	Leitch's Blue (Cyanine) Blue	Scarlet Lake
Brown Madder	Neutral Orange	Scarlet Madder
Carmine Lake	Orange Vermilion	Scarlet Vermilion
Cerulean Blue	Purple Lake	Sepia
Crimson Lake	Roman Sepia	Warm Sepia
Indian Yellow	Rubens' Madder	

**Whole Tubes, 1s. 6d.; Half Tubes, 9d.**

Cadmium Yellow, Pale	Cobalt Green	Oxide of Chromium
Cadmium Yellow	French Blue	Pure Scarlet
Cadmium Orange	Intense Blue	Violet Carmine
Cobalt Blue	Lemon Yellow	Viridian (Veronese) Green

**Whole Tubes, 2s.; Half Tubes, 1s.**

Aurora Yellow	Field's Oge. Vermilion	Purple Madder
Aureolin	Madder Carmine	Rose Madder
Burnt Carmine	Pink Madder	Yellow Carmine
Carmine	Primrose Aureolin	Scarlet Madder

# WINSOR & NEWTON'S MOIST WATER COLOURS.

IN WHOLE & HALF PANS & WHOLE & HALF TUBES.



Size of Whole Pans.



Size of Half Pans.

<b>Whole Pans</b>	...	7d. each, 6s. doz.
<b>Half Pans</b>	...	4d. each, 3s. 6d. doz.

Antwerp Blue	Gamboge	Payne's Grey
Bistre	Hooker's Green, 1	Prussian Blue
Blue Black	Hooker's Green, 2	Prussian Green
Brown Ochre	Indian Red	Raw Sienna
Brown Pink	Indigo	Raw Umber
Burnt Sienna	Italian Pink	Roman Ochre
Burnt Umber	Ivory Black	Sap Green
Chinese White	Lamp Black	Terre Verte
Chrome Lemon	Light Red	Vandyke Brown
Chrome Yellow	Mauve	Venetian Red
Chrome Deep	Naples Yellow	Vermilion
Chrome Orange	Neutral Tint	Yellow Lake
Cologne Earth	New Blue	Yellow Ochre
Emerald Green	Olive Green	

**Whole Pans, 1s. 2d.**

**Half Pans, 7d.**

Alizarin Crimson	Leitch's Blue (Cyanine Blue)	Rubens' Madder
Brown Madder	Mars Yellow	Scarlet Lake
Carmine Lake	Neutral Orange	Scarlet Vermilion
Cerulean Blue	Orange Vermilion	Sepia
Crimson Lake	Purple Lake	Warm Sepia
Indian Yellow	Roman Sepia	Scarlet Madder

## MOIST WATER COLOURS—(*Continued*).

Whole Pans, 1s. 6d.

Cadmium Yellow, Pale	French Blue
Cadmium Yellow	Indian Purple
Cadmium Orange	Intense Blue
Cobalt Blue	Lemon Yellow
Cobalt Green	Mars Orange

Half Pans, 9d.

Oxide of Chromium
Pure Scarlet
Violet Carmine
Viridian ( <sup>Veronese</sup> Green)

Whole Pans, 2s.

Aurora Yellow
Aureolin
Burnt Carmine
Carmine

Field's Oge. Vermilion
Madder Carmine
Pink Madder
Primrose Aureolin

Half Pans, 1s.

Purple Madder
Rose Madder
Yellow Carmine
Scarlet Madder

Whole Pans, 5s.

Smalt

Half Pans, 2s. 6d.

Ultramarine Ash

## NEWMAN'S

# SLOW DRYING MOIST WATER COLOURS

IN WHOLE TUBES.

	Per Tube.		Per Tube.
Carmine ...	1s. 6d.	Indigo ...	6d.
Cerulean Blue ...	9d.	Naples Yellow, Deep	6d.
Chrome Yellow, No. 2	6d.	Neutral Tint ...	6d.
"    "    No. 1	6d.	Payne's Grey ...	6d.
Chrome Deep ...	6d.	Permanent Scarlet ...	1s. 6d.
Hooker's Green, No. 1	6d.	Purple Lake ...	9d.
"    "    No. 2	6d.	Scarlet Lake ...	9d.
Indian Red ...	6d.		

IMPORTERS OF LEGAL STATIONERY.

# WINSOR & NEWTON'S PREPARED WATER COLOURS.

IN WHOLE CAKES AND HALF CAKES.



Size of Whole Cakes.



Size of Half Cakes.

Whole Cakes ... 7d. each, 6s. 6d. doz.

Half Cakes ... 4d. each, 3s. 6d. doz.

Antwerp Blue	Emerald Green	Olive Green
Bistre	Flake White	Payne's Grey
Blue Black	Gamboge	Prussian Blue
British Ink	Hooker's Green, No. 1	Prussian Green
Bronze	Hooker's Green, No. 2	Raw Sienna
Brown Ochre	Indian Red	Raw Umber
Brown Pink	Indigo	Roman Ochre
Burnt Sienna	Italian Pink	Sap Green
Burnt Umber	Ivory Black	Terre Verte
Chinese White	King's Yellow	Vandyke Brown
Chrome Yellow	Lamp Black	Venetian Red
Chrome Deep	Light Red	Vermilion
Chrome Orange	Naples Yellow	Yellow Lake
Cologne Earth	Neutral Tint	Yellow Ochre
Dragon's Blood	New Blue	

IMPORTERS OF BANKERS' STATIONERY.

## WATER COLOURS IN CAKES AND HALF CAKES

(Continued).

### Whole Cakes, 1s. 2d.

Black Lead  
Brown Madder  
Carmine Lake  
Cerulean Blue  
Crimson Lake

Indian Yellow  
Mars Yellow  
Neutral Orange  
Orange Vermilion  
Purple Lake  
Warm Sepia

### Half Cakes, 7d.

Roman Sepia  
Rubens' Madder  
Scarlet Lake  
Scarlet Vermilion  
Sepia

### Whole Cakes, 1s. 6d.

Cadmium Yellow, Pale  
Cadmium Yellow  
Cadmium Orange  
Cobalt Blue  
French Blue  
Indian Purple  
Intense Blue  
Lemon Yellow  
Mars Orange  
Oxide of Chromium

### Half Cakes, 9d.

Pure Scarlet  
Violet Carmine  
Viridian (Veronese  
Green)

### Whole Cakes, 2s.

Aureolin  
Aurora Yellow  
Burnt Carmine  
Carmine

Field's Oge. Vermilion  
Madder Carmine  
Pink Madder  
Primrose Aureolin

### Half Cakes, 1s.

Purple Madder  
Rose Madder  
Yellow Carmine  
Scarlet Madder

### Whole Cakes, 5s.

Smalt

### Half Cakes, 2s. 6d.

Ultramarine Ash.

WINSOR & NEWTON'S  
**Waterproof Liquid Inks.**

6D. AND 1/- PER BOTTLE.



Indian Ink, Emerald Green,  
Vermilion, Carmine,  
Indigo, Ultramarine, Violet,  
Orange, Yellow, Lemon,  
Scarlet, Turquoise,  
Grass Green, Sea Green,  
Purple, Burnt Sienna, Slate,  
Brown, Brick Red,  
Olive Green, Plum.

---

The above Inks can be used  
for all purposes where an Ink  
is required to bear washing  
over dry; these Waterproof  
Inks, already well-known, will  
be found the best in the  
market.

---

Sample Card of Tints  
on application.

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HIGGIN'S AMERICAN  
**Waterproof Liquid Indian Ink,**  
BROWN, BLUE, BLACK, CARMINE, GREEN, AND YELLOW.  
**1/- PER BOTTLE. 1/-**

IMPORTERS OF WEDDING STATIONERY.

1/- PER BOTTLE.

1/- PER BOTTLE.

## Two New Pigments

FOR

# ARTISTS IN BLACK AND WHITE.



## ALBANINE.

A Pure Photographic White.

By the use of ALBANINE and PROCESS BLACK the difficulty hitherto experienced of preserving the true values of the lights in Drawings made for Process Reproductions is entirely obviated.

## WINSOR & NEWTON'S PROCESS BLACK.

A Dead Black of Great  
Density.



IMPORTERS OF PARCHMENT.

# WINSOR & NEWTON'S PERMANENT CHINESE WHITE.

**Large Bottles,**

10d.



**Small Bottles,**

5d.

Size of Large Bottle.

*A peculiar preparation of White Oxide of Zinc, and the only perfectly permanent White Pigment for Water Colour Painters.*

Since the year 1834 WINSOR & NEWTON'S Chinese White has been used by all the eminent Water Colour Artists, and it is a source of great satisfaction that they are able to say, *that in no instance has any work of art in which their white has been used, suffered from its employment, while prior to its introduction the complaints of Whites changing were of every-day occurrence.*

The late Mr. J. D. Harding being very desirous of ascertaining its permanency, submitted it to the examination of one of the greatest chemists in Europe (the late Mr. Faraday), who satisfied him that it might be employed with perfect safety, and strongly recommended it in preference to all other white pigments. In "Principles and Practice of Art," Mr. Harding wrote:—

"When this pigment which is prepared by Messrs. Winsor & Newton under the name of 'Chinese White,' was first put into my hands some years ago, I applied to one of my friends, whose name as a chemist and philosopher is amongst the most distinguished in our country to analyse it for me, and to tell me if I might rely on its durability. The reply was, that it would in all other respects answer the purpose I required of it, I had nothing to fear on account of its durability."

# WINSOR & NEWTON'S LIQUID WATER COLOURS AND MEDIUMS.



SIZE OF THE LARGE BOTTLES OF LIQUID  
COLOURS.

Large Bottles, 10d.; Small, 5d.

Indian Ink  
Carmine  
Sepia  
Indelible Brown Ink  
Lamp Black  
Prout's Brown  
Russian Blue  
Vermilion  
Asphaltum  
Ox Gall (Colourless)  
Gum Water  
Silver Ink  
Gold Ink, Small Bot. 6d.  
„ Large „ 1s.

Water Colour Megilp	...	...	...	10d.	Bottle
Chinese Indelible Ink	...	...	...	1/-	„
Charcoal Fixative	...	...	...	6d.	„
French Indian Ink—Large Bottle, 1/-; Small Bottle, 8d.					

## GLASS MEDIUM.

FOR WATER COLOUR PAINTING AND PHOTOGRAPHIC COLOURING.

No. 1—For First Colouring and Broad Washes.

No. 2—For Second Colouring and Finishing.

1/- per Bottle.

FULL DIRECTIONS FOR USE ON EACH BOTTLE.

ILLUMINATORS AND DESIGNERS.

WINSOR & NEWTON'S  
BRANDS OF  
**Best (Nankin) Indian Ink.**



Per Stick, 3/6



Per Stick, 9d. and 6l.

---

**INDIAN INK IN STICKS.**  
SUPER SUPER AND LION BRAND.

---

A LARGE ASSORTMENT OF PURSES, CARD CASES, &c.



C 312—Round Glass Bottles.

## OILS AND VARNISHES.

Picture Mastic Varnish	...	1/8
Mastic Varnish, for Megilp	...	1/8
Picture Copal Varnish	...	1/2
Oil Copal Varnish	...	1/2
White Spirit Varnish	...	9d.
Crystal or Map Varnish	...	10d.
Japanese Gold Size	...	9d.
Fat Oil	...	6d.
Nut Oil	...	6d.
Poppy Oil	...	7d.
Pale Drying Oil	...	6d.
Strong Drying Oil	...	6d.
Purified Linseed Oil	5d. &	6d.
Spirits of Turpentine	...	4d.
Charcoal Fixative	...	6d.
Gum Water	...	6d.

### Sundry Mediums for Oil Painting.

Winsor and Newton's Megilp	...	3d., 6d. and 9d.
" " Medium (Improved Megilp)	...	3d.
Siccattiff de Harlem (Durozier's), for Oil Painting	...	1/6
" " (large size) " "	...	2/6
Siccattiff Courtray, for Oil Painting	...	1/-
Adolfi Medium, for painting on Silk or Satin in Oil Colours	...	1/2
" " (large size) " "	...	2/-
Florentine Medium, for painting on Satin, &c.	...	1/2
Mirrorine, for painting on Glass in Oils	...	1/2
Soehnée Varnish, No. 3	...	1/2

Robertson's Medium in Tubes, 1 l per Tube.

# HANCOCK'S CHINA PAINTS AND MEDIUMS.

Unground, in Glass Tubes and Bottles.

## 1/- Colours. Reduced to 6d.

Apple Green	Deep Brown	Olive Brown
Azure Blue	Dark Orange	Roseleaf Green
Black	Dove	Red
Brunswick Brown	Fawn	Sevres Green
Blue Green	Golden Brown	Vandyke Brown
Chocolate	Light Orange	White

## 1/3 Colours. Reduced to 8d.

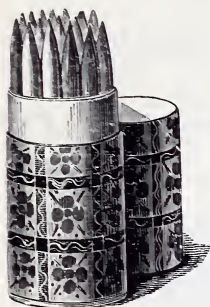
Crimson	Mauve	Mayar No. 1
Emerald Green	Purple	Mayar No. 2

## 1/6 Colours. Reduced to 9d.

Carmine	Pink	Violet
Lilac No. 2	Rose	Ultramarine

## Mediums for Water Colour Painting.

Bessell's Medium for Painting on Silk, Satin, &c. ...	1/6
Burrows' Ceramic Medium for Painting on China ...	1/6
Soehnée Varnish, No. 2, for Water Colours ...	1/2
Turk's Aquarella Medium for Water Colours ...	1/2
Carl Haag's Fixative for Water Colours ...	1/6
Glass Medium, No. 1, full directions for use on each bottle	1/-
Glass Medium, No. 2	1/-
Water Colour Megilp ...	10d
Charcoal Fixative ...	6d
Charcoal Fixative, Large Bottle and Metal Sprayer in box ...	1/9



## PASTEL CRAYONS.

### CHEAP FRENCH.

In Round Fancy Cardboard Boxes, as Illustration.			
			Per Box.
Boxes containing 6 pointed Coloured Crayons,	3d.		
"	12	"	6d.
"	18	"	9d.
"	24	"	1/-

## CONTE CRAYONS.

Round Black, Nos. 1 and 2	...	...	per doz.	1/-
Round Black Glazed	...	...	"	1/6
In Polished Cedar, Nos. 1, 2 and 3	...	...	each	2d.
In Plain Cedar, No. 3	...	...	"	2d.
Square Black, in boxes of 12, Nos. 1, 2 and 3, separate				
White	...	...	per doz.	6d.
No. 1, Hard.	No. 2, Medium.	No. 3, Soft.		

## STUMPING CHALK.

"Velours á Sauce," in tinfoil...	...	each	4d.
" " in glars bottles	...	"	6d.

## CHALKS.

Round White, for Black Boards	...	per gross box	9d.
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## BEST FRENCH PASTELS.—Soft.

Box containing 26 Assorted Colours...	...	each	3/-
" 40	...	"	4/6
" 56	...	"	6/6
" 62	...	"	7/6
" 100	...	"	10/6

Separate Colours sold singly at 3d. each, 2/6 doz.

N.B.—These Crayons being very fragile, are LIABLE to breakage in transit.  
Their utility, however, is not impaired by their being in small pieces.

## CHARCOAL.

French Charcoal, in boxes of 12 sticks	...	per box	3d.
Venetian Charcoal	" 50	"	9d.
Vine Charcoal	" 25	"	6d.

W. C. PENFOLD & CO.'S  
**One \* Guinea \* Parcel**

---

— OF —

*Winsor & Newton's*

---

*Artists' Materials for Oil Painting*

---

— CONTAINING —

- 1 JAPANNED TIN OIL COLOUR BOX
- 18 Tubes Winsor & Newton's Oil Colours, assorted
- 1 Palette Knife      1 MAHOGANY PALETTE
- 6 Hog Hair Brushes, assorted sizes
- 3 Sable Hair Brushes, best quality, assorted sizes
- 1 Badger Hair Softener
- 1 Bottle Picture Varnish
- 1 Bottle Turpentine and Linseed Oil
- 3 Oil Colour Sketching Tablets, 10 x 7
- 1 Canvas, 10 x 7      1 Box Cards, assorted sizes
- 1 Box Charcoal, 6 Crayons, Black and White
- 1 Brass Crayon Holder, 1 Bundle Paper Stumps

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The above are all Winsor & Newton's FIRST-CLASS GOODS.

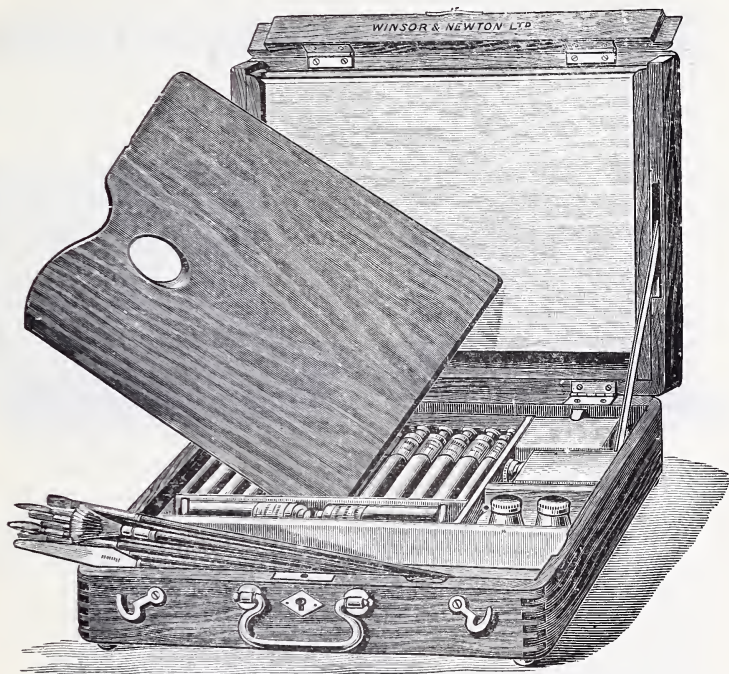
*Sent Post Free anywhere on receipt of £1 2s. 6d.*

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LETTERPRESS PRINTERS.

# OIL COLOUR SKETCHING BOXES.

IN POLISHED WALNUT. BEST MAKE.



These Boxes are lined with tin, and contain two tin Oil Bottles, Double Dipper with screw tops, Palette and two White Wood Panels :—

No. *1— $9\frac{1}{2} \times 6\frac{1}{4}$ in. ... each	13/6	No. 4 $12\frac{1}{2} \times 9\frac{1}{2}$ in. ... each	22/6
*2— $10\frac{1}{2} \times 6\frac{1}{4}$ „ ... „	15/-	5— $15 \times 11\frac{1}{4}$ „ ... „	25/6
3— $11 \times 8\frac{1}{2}$ „ ... „	18/6	6— $17 \times 13\frac{1}{4}$ „ ... „	29/6

Nos. 1 and 2 are Thumb-hole Boxes.

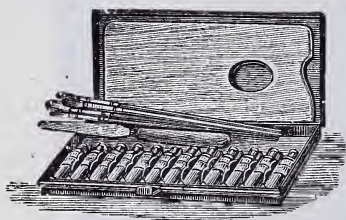
The above Boxes, as illustrated, fitted complete with Colours, Brushes, Oil, Turpentine, Palette Knife, &c., at the following prices :—

No. 1 ... each	19/6	No. 3, each	25/-	No. 5, each	50/-
2 ... „	22/6	4 „	37/6	6 „	60/-

Or fitted to suit purchasers.

COPPERPLATE PRINTERS.

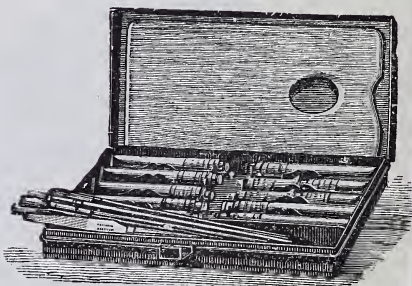
# WINSOR & NEWTON'S JAPANNED TIN Boxes of Oil Colours in Tubes.



## "PUPIL'S BOX."

PUPIL'S Box: Size  $7\frac{3}{4}$  inches by 3, 1 inch deep, containing 12 Colours, in 2 inch Tubes, 4 Hog-Hair Brushes, Mahogany Palette and Palette Knife.

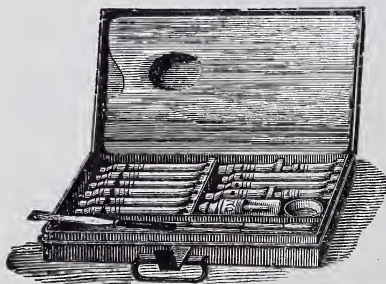
Price complete, 6/-



## "POCKET BOX."

POCKET Box: Size  $9\frac{1}{2}$  inches by  $4\frac{3}{4}$ , 1 inch deep, containing 12 Colours, 6 Hog Hair Brushes, Mahogany Palette and Palette Knife.

Price complete, 10/6



## "TOURIST'S BOX."

TOURIST'S Box: Size  $9\frac{1}{4}$  inches by 6,  $1\frac{1}{4}$  inch deep, containing 12 Colours, Brushes, Palette Knife, Oil, Dipper, and Mahogany Palette.

Price complete 13/6

No. 2 quality, 10/6

See page 27.

# Japanned Tin Boxes of Oil Colours in Tubes

These Boxes can be fitted to any amount to suit Purchasers.

## COMPACT BOX.

Size  $10\frac{3}{4} \times 7\frac{1}{4}$  in.,  $1\frac{1}{2}$  in. deep.

Containing 18 Colours, Sable and Hog-Hair Brushes, Palette Knife, Dipper, Linseed Oil, Turpentine, and Mahogany Palette.

Price complete, 18/6

The Box empty, 6/6

Complete, No. 2 quality, 15/-

Empty, 5/-

See page 27.

## "STUDENT'S BOX."

WITH FLAP.

STUDENT'S BOX: Size  $12\frac{3}{4} \times 6\frac{1}{2}$  in.,  $1\frac{1}{2}$  in. deep, containing 15 Colours, Sable and Hog-Hair Brushes, Badger Softener, Chalk, Portcrayon, Dipper, Palette Knife, Oil, Turpentine, and Mahogany Palette.

Price complete, 18/6

The Box empty, 7/-

## "COMPANION BOX."—WITH FLAP.

COMPANION BOX: Size  $13 \times 9$  in.,  $1\frac{1}{2}$  in. deep, containing 20 Colours, Sable and Hog-Hair Brushes, Badger Softener, Chalk, Portcrayon, Palette Knife, Dipper, Oil, Turpentine, and Mahogany Palette.

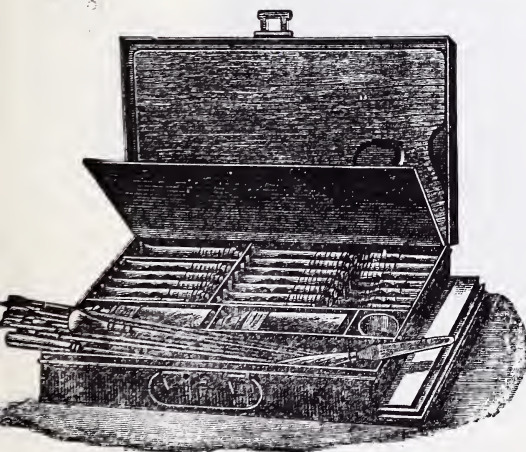
Price complete, 31/6

The Box empty, 9/-

No. 2 quality, complete, 23/6

The Box empty, 7/3

See page 27.



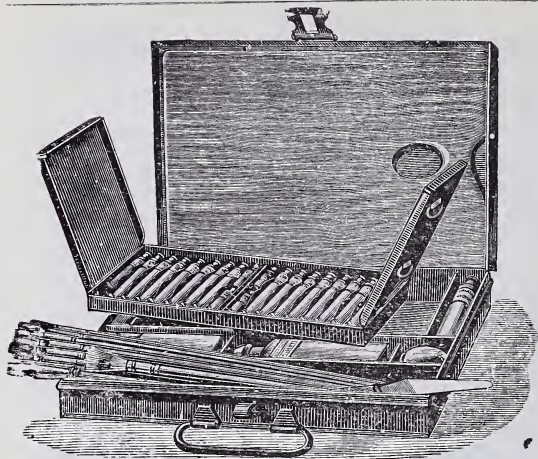
## "DOUBLE COMPANION,"

WITH FLAP.

DOUBLE COMPANION Box: Size  $13 \times 9$  in.,  $2\frac{1}{8}$  in. deep, containing 20 Colours, Sable and Hog-Hair Brushes, Badger Softener, Chalk, Portcrayon, Palette Knife, Dipper, Oil, Turpentine, Mahogany Palette, and 3 Prepared Millboards  $12$  in.  $\times$   $8$  in.

Price complete, 36/-

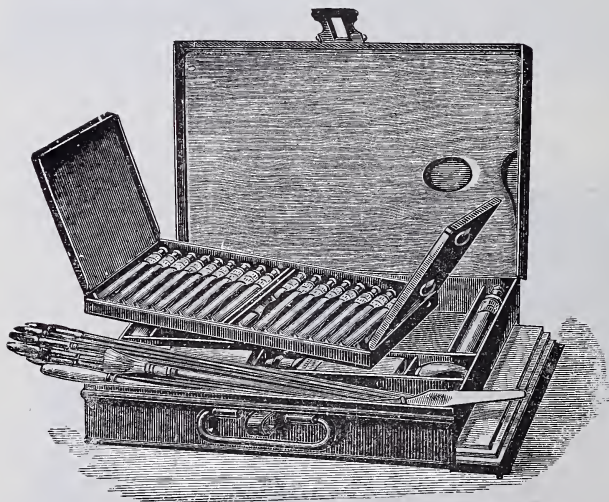
The Box empty, 13/-



PORTABLE BOX.

PORTABLE BOX:  
Size  $13\frac{1}{4}$  in. by 9,  
 $1\frac{3}{4}$  in deep; contain-  
ing 23 Colours, a  
general selection of  
Sable and Hog-  
Hair Brushes, Bad-  
ger Softener, Chalk,  
Portcrayon, Oil and  
Turpentine, Palette  
Knife, Capped Dip-  
per and Mahogany  
Palette.

Price Complete, 42/-  
The Box Empty, 14/6

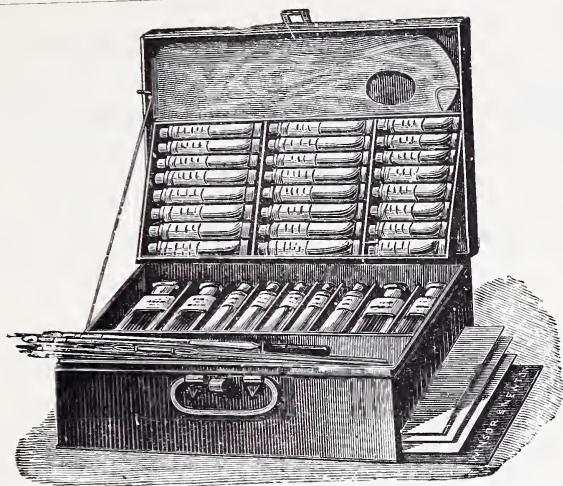


DOUBLE PORTABLE BOX.

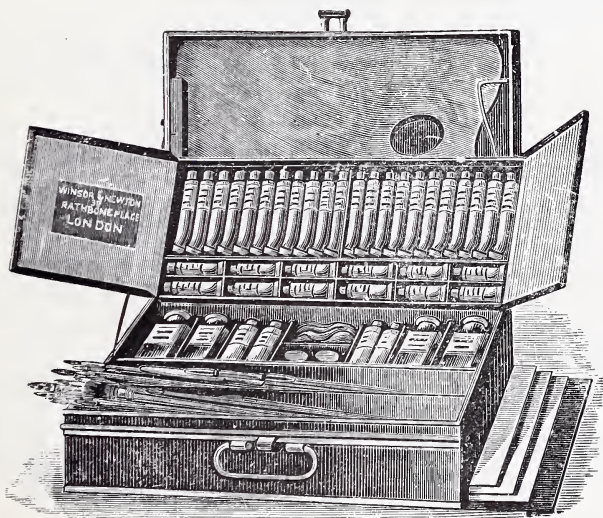
DOUBLE PORTABLE BOX:  $13\frac{3}{4}$  inches by 9,  $2\frac{1}{2}$  inches deep; containing  
24 Colours, a general selection of Sable and Hog-Hair Brushes, Badger  
Softener, Chalk, Portcrayon, Palette Knife, Capped Dipper, Oil, Tur-  
pentine, Mahogany Palette, and three Prepared Millboards, 13 by 8 in.

Price Complete, 43/6  
The Box Empty, 17/6

IMPORTERS OF FANCY STATIONERY.



ACADEMY BOX.



STUDIO BOX, No. 1.

IMPORTERS OF LEGAL STATIONERY.

ACADEMY BOX: Size 12 $\frac{3}{4}$  inches by 9, 4 $\frac{1}{2}$  inches deep, containing 30 Colours, with a general selection of Sable and Hog-Hair Brushes, Badger Softener, Chalk, Charcoal and Portcrayon; Palette Knife, Double Capped Dipper, Mastic Varnish, Pale Drying Oil, Linseed Oil, Turpentine, Mahogany Palette, and 3 prepared Millboards 12 inches by 8.

Price complete, 52/-      The Box empty, 22/6

STUDIO BOX, No. 1: Size 12 $\frac{3}{4}$  inches by 10, 4 inches deep; containing 32 Colours, with a general selection of Sable and Hog-Hair Brushes, Badger Softener, Chalk, Charcoal, and Portcrayon, Steel and Ivory Palette Knives, Capped Dipper, Mastic Varnish, Pale Drying Oil, Linseed Oil, Turpentine, Mahogany Palette, and 3 prepared Millboards 12 inches by 9.

Price complete, 62/-      The Box empty, 27/-

### STUDIO BOX.—No. 2.

STUDIO BOX, No. 2: Size 15 inches by 11, 4 inches deep, containing 40 Colours, including the following:—Aureolin, Cadmium Yellow, Vermilion, Rose Madder, Rembrandt's Madder, Brown Madder, Cobalt, French Blue, Viridian and Oxide of Chromium, with a general selection of Sable and Hog-Hair Brushes. Badger Softener, Chalk, Charcoal, Portcrayon, Steel and Ivory Palette Knives, Double Capped Dipper, Mastic Varnish, Pale Drying Oil, Linseed Oil, Turpentine, Mahogany Palette, and three prepared Millboards 14 inches by 10.

Price complete, 85/-      The Box empty, 33/6

WINSOR & NEWTON'S

## No. 2 Series Japanned Tin Boxes

FITTED WITH

BEST QUALITY COLOURS AND MATERIALS

FOR

# OIL ❖ PAINTING.

---

Box 10 x  $5\frac{3}{4}$  inches, containing 12 Oil Colours in Tubes, one bottle each Linseed Oil and Turpentine, Brushes, Palette Knife, and Mahogany Palette.

Price complete, 10/6

The Box empty, 3/6

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Box 10 $\frac{3}{4}$  x  $7\frac{1}{4}$  inches, containing 18 Oil Colours in Tubes, one bottle each Linseed Oil and Turpentine, Brushes, Palette Knife, Mahogany Palette, and Dipper.

Price complete, 15/-

The Box empty, 5/-

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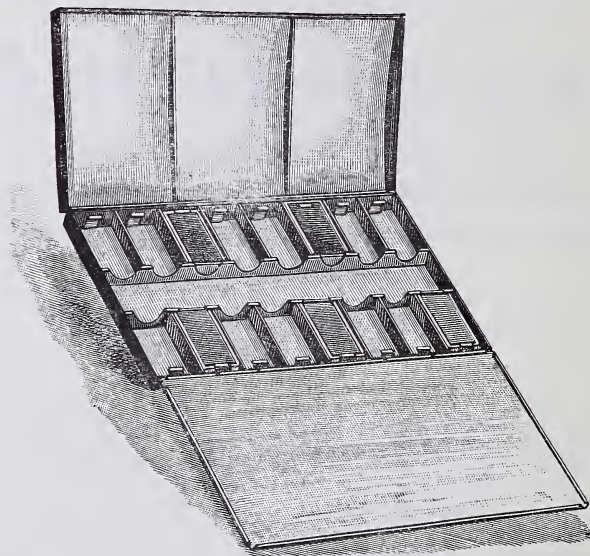
Box 12 $\frac{3}{4}$  x  $8\frac{1}{2}$  inches, containing 21 Oil Colours in Tubes, one bottle each Linseed Oil and Turpentine, an assortment of Sable and Hog-Hair Brushes, Palette Knife, Mahogany Palette, and Dipper.

Price complete, 23/6

The Box empty, 7/3

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WINSOR & NEWTON'S  
"PATENT SPRING"  
JAPANNED TIN BOXES,  
FOR  
MOIST WATER COLOURS, IN CHINA PANS.



MESSRS. WINSOR & NEWTON, Limited, have much pleasure in calling attention to the above improved Box for **MOIST WATER COLOURS**.

The Pans of Colour are fastened by the employment of a V spring in each partition of the Boxes (which method has been secured to Messrs. WINSOR & NEWTON, Limited, under Letters Patent in Great Britain, the principal Kingdoms in Europe, and in the United States of America); they are thus held firmly, the long-felt inconvenience of cementing the China Pans to the box is removed, and with it the annoyance incident in taking out the empty ones.

The convenience and gain is evident, as any colours can be at once changed for others to suit the convenience of the Artist.

WINSOR & NEWTON'S  
EMPTY PATENT SPRING  
JAPANNED TIN BOXES,  
FOR  
Moist Water Colours in Half Pans.

Empty Box for 6 Half Pans.	3/9	Empty Box for 16 Half Pans	6/6
" 8 "	4/6	" 18 "	7/-
" 10 "	5/-	" 20 "	7/6
" 12 "	5/6	" 24 "	8/6
" 14 "	6/-	" 30 "	9/6

EMPTY PATENT SPRING  
JAPANNED TIN BOXES,  
FOR  
Moist Water Colours in Whole Pans.

Empty Box for 6 Whole Pans	4/6	Empty Box for 16 Whole Pans,	7/-
" 8 "	5/-	" 18 "	7/6
" 10 "	5/6	" 20 "	8/6
" 12 "	6/-	" 24 "	9/6
" 14 "	6/6	" 30 "	11/6

These Boxes can be fitted to suit Purchasers.

JAPANNED TIN BOXES  
FOR  
MOIST WATER COLOURS IN TUBES.

Having Folding Japanned Palette Lids (white inside).

Empty Box to hold 12 tubes of Colour	...	8/6 each
" " 15 "	...	10/- "

IMPORTERS OF PARCHMENT.

WINSOR & NEWTON'S

"PATENT SPRING" JAPANNED TIN BOXES

FITTED WITH

MOIST WATER COLOURS, IN HALF PANS.

---

6 Half Pan Box of Colours, containing—

Gamboge, Yellow Ochre, Light Red, Crimson Lake, Prussian Blue, and  
Vandyke Brown, Price 6/-

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8 Half Pan Box of Colours, containing—

Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake,  
Cobalt, Indigo, and Vandyke Brown. Price 7/9

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10 Half Pan Box of Colours, containing—

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Crimson  
Lake, Cobalt, Indigo, Vandyke Brown, and Brown Pink. Price 9/-

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12 Half Pan Box of Colours, containing—

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light  
Red, Crimson Lake, Brown Madder, Cobalt, Indigo, Vandyke Brown,  
and Brown Pink. Price 10/6

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14 Half Pan Box of Colours, containing—

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light  
Red, Indian Red, Crimson Lake, Cobalt, Indigo, Neutral Tint, Vandyke  
Brown, Brown Pink, and Lamp Black. Price 11/3

---

16 Half Pan Box of Colours, containing—

Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna,  
Vermilion, Light Red, Indian Red, Crimson Lake, Brown Madder, Cobalt,  
Indigo, Neutral Tint, Vandyke Brown, Brown Pink, and Lamp Black.  
Price 13/3

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18 Half Pan Box of Colours, containing—

Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna,  
Vermilion, Light Red, Indian Red, Crimson Lake, Rose Madder, Brown  
Madder, Cobalt, Indigo, Neutral Tint, Vandyke Brown, Emerald Green,  
Brown Pink, and Lamp Black. Price 14/6

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BOOKBINDERS & PAPER RULERS.

**Fitted "Patent Spring" Boxes of Moist Colours  
in Half Pans—*Continued.***

**20 Half Pan Box of Colours, containing—**

Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light Red, Indian Red, Crimson Lake, Rose Madder, Brown Madder, Cobalt, French Blue, Indigo, Neutral Tint, Vandyke Brown, Emerald Green, Oxide Chromium, Brown Pink, and Lamp Black.

**Price 17/-**

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**24 Half Pan Box of Colours, containing—**

Gamboge, Lemon Yellow, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light Red, Indian Red, Crimson Lake, Rose Madder, Purple Madder, Brown Madder, Cobalt, French Blue, Prussian Blue, Indigo, Neutral Tint, Vandyke Brown, Sepia, Emerald Green, Oxide Chromium, Brown Pink, and Lamp Black. **Price 21/-**

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**WINSOR & NEWTON'S**

**"PATENT SPRING" JAPANNED TIN BOXES,**

**FITTED WITH**

**MOIST WATER COLOURS, IN CHINA PANS.**

**6 Whole Pan Box of Colours, containing—**

Gamboge, Raw Sienna, Light Red, Crimson Lake ( $\frac{1}{2}$ ), Alizarin Crimson ( $\frac{1}{2}$ ), Prussian Blue, and Vandyke Brown. **Price 8/6**

---

**8 Whole Pan Box of Colours, containing—**

Gamboge, Raw Sienna, Burnt Sienna, Light Red, Crimson Lake ( $\frac{1}{2}$ ), Alizarin Crimson ( $\frac{1}{2}$ ), Cobalt, Prussian Blue, and Vandyke Brown.

**Price 11/6**

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**10 Whole Pan Box of Colours, containing—**

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Crimson Lake ( $\frac{1}{2}$ ), Alizarin Crimson ( $\frac{1}{2}$ ), Cobalt, Prussian Blue, Vandyke Brown, and Brown Pink. **Price 12/3**

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**ILLUMINATORS AND DESIGNERS.**

## Fitted "Patent Spring" Boxes of Moist Colours in Whole Pans—*Continued.*

### 12 Whole Pan Box of Colours, containing—

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake ( $\frac{1}{2}$ ), Alizarin Crimson ( $\frac{1}{2}$ ), Cobalt, Prussian Blue, Payne's Grey, Vandyke Brown, and Brown Pink.

Price 13/6

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### 14 Whole Pan Box of Colours, containing—

Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake ( $\frac{1}{2}$ ), Alizarin Crimson ( $\frac{1}{2}$ ), Brown Madder, Cobalt, Prussian Blue, Payne's Grey, Vandyke Brown, Sepia, and Brown Pink. Price 18/3

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### 16 Whole Pan Box of Colours, containing—

Gamboge, Lemon Yellow ( $\frac{1}{2}$ ), Cadmium Yellow ( $\frac{1}{2}$ ), Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake ( $\frac{1}{2}$ ), Alizarin Crimson ( $\frac{1}{2}$ ), Rose Madder, Brown Madder, Cobalt, Indigo, Payne's Grey, Vandyke Brown, Emerald Green ( $\frac{1}{2}$ ), Viridian ( $\frac{1}{2}$ ), and Brown Pink. Price 21/6

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### 18 Whole Pan Box of Colours, containing—

Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake ( $\frac{1}{2}$ ), Alizarin Crimson ( $\frac{1}{2}$ ), Rose Madder, Brown Madder, Cobalt, Indigo, Payne's Grey, Vandyke Brown, Sepia, Emerald Green ( $\frac{1}{2}$ ), Viridian ( $\frac{1}{2}$ ), Brown Pink, and Lamp Black. Price 23/-

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### 20 Whole Pan Box of Colours, containing—

Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake ( $\frac{1}{2}$ ), Alizarin Crimson ( $\frac{1}{2}$ ), Rose Madder, Brown Madder, Cerulean Blue, Cobalt, Prussian Blue, Indigo, Payne's Grey, Vandyke Brown, Sepia, Emerald Green ( $\frac{1}{2}$ ), Viridian ( $\frac{1}{2}$ ), Brown Pink, and Lamp Black. Price 27/6

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### 24 Whole Pan Box of Colours, containing—

Gamboge, Lemon Yellow, Cadmium Yellow, Aureolin, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ( $\frac{1}{2}$ ), Indian Red ( $\frac{1}{2}$ ), Crimson Lake ( $\frac{1}{2}$ ), Alizarin Crimson ( $\frac{1}{2}$ ), Rose Madder, Brown Madder, Cerulean Blue, Cobalt, Prussian Blue, Indigo, Payne's Grey, Vandyke Brown, Sepia, Emerald Green ( $\frac{1}{2}$ ), Oxide Chromium ( $\frac{1}{2}$ ), Viridian, Olive Green, Brown, Pink, and Lamp Black. Price 32/6

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A LARGE ASSORTMENT OF PURSES, CARD CASES, &c.

# ARTISTS' POCKET BOXES, FOR OUTDOOR SKETCHING.

*FITTED WITH MOIST WATER COLOURS.*

8 Colours ... ..	5/- each	10 Colours ... ..	6/3 each
12 Colours ... ..	7/6 each	16 Colours ... ..	9/6 each
18 Colours ... ..	10/6 each		

## THE "WATER BOTTLE" BOX MOIST COLOURS.

Boxes 5½ in. long, containing 12 Colours ... ..	12/6 each
Boxes 10 in. long, containing 12 Colours ... ..	14/6 each

## CHEAP SERIES

### Moist Water Colours in Japanned Tin Boxes.

Box containing 6 Colours and Camel-Hair Brush ... ..	6d
Box containing 12 Colours and 3 Camel-Hair Brushes ... ..	1/-
Box containing 12 Moist Cake Colours and 2 Moist Colours in Tube (Sepia and Chinese White), and 2 Camel-Hair Brushes ... ..	1/9
No. 33.—"Compact" Japanned Tin Colour Box, fitted with 12 Half Pans Rowney's Moist Water Colours, and 3 Brushes ... ..	4/-
No. 30.—"Student's" Japanned Tin Colour Box, fitted with 14 Half Pans Rowney's Moist Water Colours, 3 Brushes, Water Bottle and Sketch Block. Box can be used as a Palette... ..	6/6
No. 31.—"Advanced Student's" Japanned Colour Box, fitted with 22 Half Pans and 2 Tubes Rowney's Moist Water Colours, and 4 Brushes; Enamelled Flap to use as Palette... ..	8/6

MANUFACTURING STATIONERS.

## JUVENILE OIL COLOUR BOXES.

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### JAPANNED TIN BOX.

Containing 7 Tubes Fine Oil Colours ... .. 1/- box.

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### JAPANNED TIN BOX.

Containing 7 Tubes Fine Oil Colours, 2 Brushes, Bottle Linseed Oil, and Flap to use as Palette.

2/6 box.

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## JAPANNED TIN OVAL BRUSH CASES.

No. 1— $8\frac{1}{2}$  inches long ... .. 3/- each

No. 2—14 inches long ... .. 3/6 each

This Oval Brush Case has a sliding metal division with strong elastic bands attached, which keeps the brushes on both sides in position, and protects their points.

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## Round Japanned Tin Brush Cases.

14 inches Long Pull-off End ... .. 1/3 each

WITH HANDLE.

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JAPANNED TIN OIL BOTTLE, 1/3.  
SCREW TOP.

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ACCOUNT BOOK MAKERS.

# **A NEW** Water Colour Sketching Case

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**Including Colours, Brushes, Pencil, Sketch Block and Palette, particularly convenient for outdoor sketching,**

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The materials are of best quality, and the price is 15s.  
Postage, 11d. extra.

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It contains 12 half pans Colours, 2 Sable Hair Brushes, 1 Pencil, Block of Whatman's Paper (12 sheets) and 6-division Palette. Covered Brown Jean.

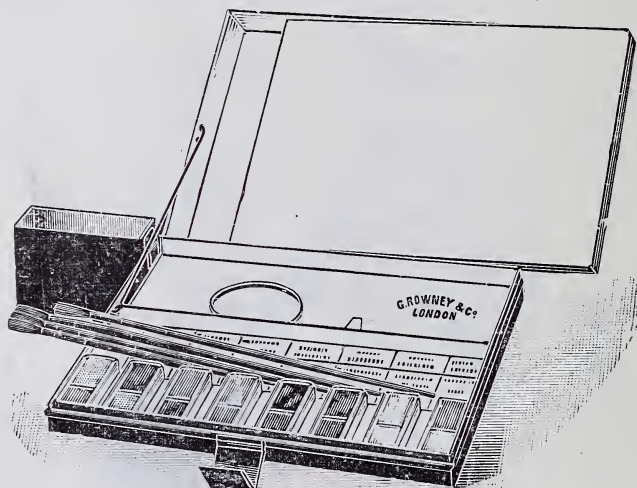
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LITHOGRAPHIC PRINTERS.

**A STUDENT'S**  
**Water Colour Japanned Case**

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Containing 14 half-pans Colours, 4 Brushes 1 Sketch Book  
(32 sheets), and Water Bottle.



The Case measures 7 in. by 5½ in.  
With Thumb-hole arrangement.

**Price, 6s. 6d.**

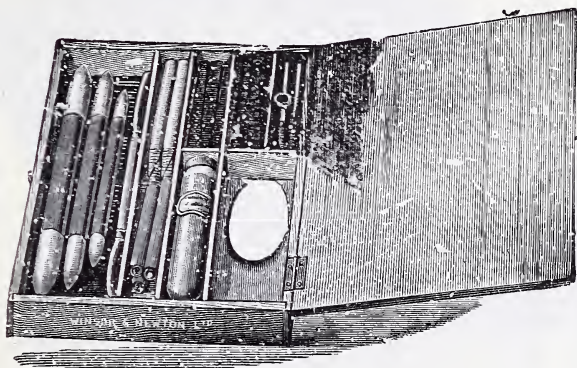
**Posted, 7s. 2d.**

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LETTERPRESS PRINTERS.

# THUMB-HOLE PALETTE CHALK BOX.

For Students, Schools of Art, etc.



The lid of this Box is covered inside with Wash Leather, which forms a Stumping Palette, and the thumb-hole is arranged to allow of the Box being held on the hand as easily as an ordinary Palette.

The Box contains four each of Nos. 1, 2, and 3 Square Black Crayons ; two each Nos. 1 and 2 Lemoine's Round White Crayons ; a bottle of Stumping Chalk (Valous à Sauce) ; two White Paper Stumps ; one No. 2 White Leather Stump ; four each White and Grey Tortillon Stumps, and a Portcrayon.

The size of the Box when open is  $10\frac{1}{2}$  x  $6\frac{3}{4}$  inches

„ „ „ closed is  $6\frac{7}{8}$  x  $5\frac{1}{2}$  „

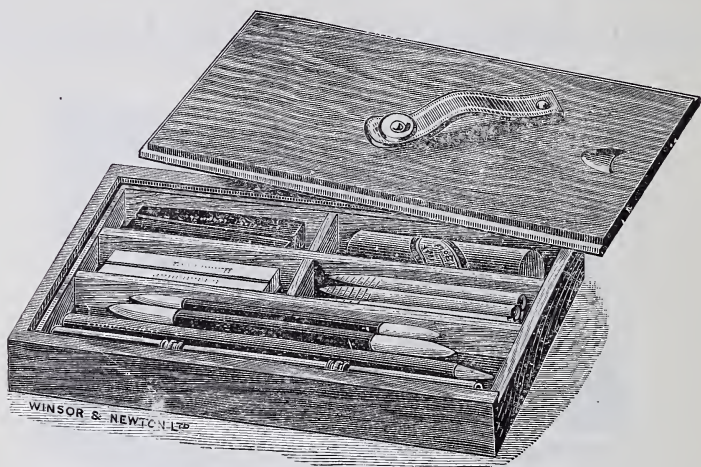
Price complete,  $3/6$  each ; Posted,  $3/10$

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*This Box complete weighs under 8 ounces, which is about the weight of an ordinary 12-inch Palette.*

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# THE HANDY CHALK BOX.



The Sliding Lid of the Box is lined inside with Wash Leather, and fitted with a Stump Strap, forming a convenient Stumping Palette.

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## THE BOX CONTAINS—

Six Conté Black Crayons	Four Conté White Crayons
A Stick of Stumping Chalk	Two White Paper Stumps
Six Tortillon Stumps	A Brass Crayon Holder
And a Drawing Pencil.	

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## A SPLENDID BOX FOR BEGINNERS.

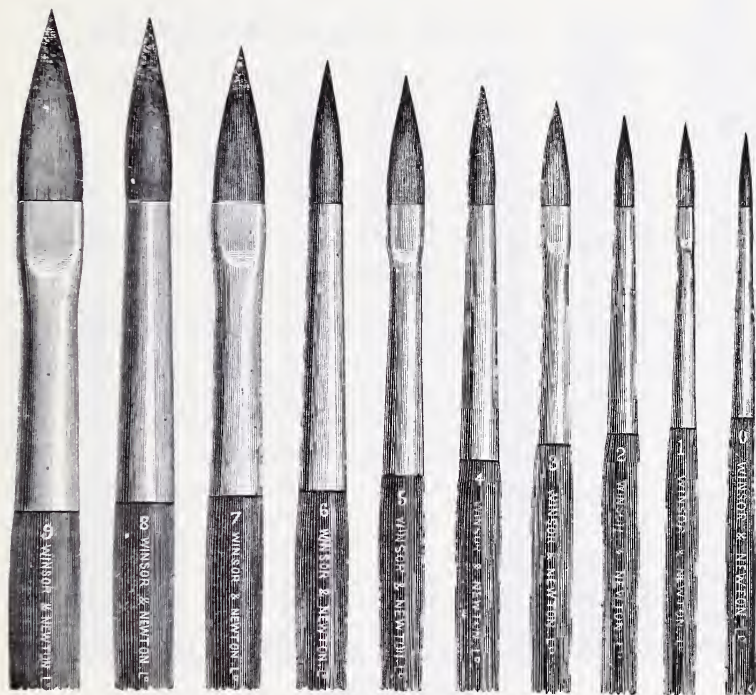
Price complete, 1/9; Posted, 2/1

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ENGRAVERS & DIE SINKERS.

# WINSOR & NEWTON'S BRUSHES FOR OIL PAINTING.

FINEST RED SABLES IN TIN FERRULES,  
With 12-in. Polished Red Cedar Handles, Flat or Round.



## FLAT.

No. 0 ...	4d.	No. 5 ...	10d.
" 1 ...	4d.	" 6 ...	1/-
" 2 ...	5d.	" 7 ...	1/4
" 3 ...	6d.	" 8 ...	1/9
" 4 ...	8d.	" 9 ...	2/3

## ROUND.

No. 0 ...	4d.	No. 5 ...	10d.
" 1 ...	4d.	" 6 ...	1/-
" 2 ...	5d.	" 7 ...	1/9
" 3 ...	6d.	" 8 ...	2/3
" 4 ...	8d.	" 9 ...	2/9

The above Illustrations are the exact size of the Brushes.

IMPORTERS OF COMMERCIAL STATIONERY.

WINSOR & NEWTON'S

## BRUSHES FOR OIL PAINTING

(Continued).

### BROWN FITCH HAIR BRUSHES.

In Nickel Ferrules, with 12-inch Polished Cedar Handles.

No. 1	...	3d.	No. 5	...	7d.	No. 9	...	1/-
„ 2	...	3d.	„ 6	...	9d.	„ 10	...	1/1
„ 3	...	4d.	„ 7	...	10d.	„ 11	...	1/2
„ 4	...	5d.	„ 8	...	11d.	„ 12	...	1/3

These Brushes are very good substitutes for Red Sables.

### BRIGHT'S RED SABLE BRUSHES.

In Nickel Ferrules, with 12-inch Red Polished Cedar Handles.

(For firm, square touching and general Landscape Work.)

#### SHORT HAIR—FLAT ONLY.

No. 1	...	4d.	No. 4	...	8d.	No. 7	...	1/4
„ 2	...	5d.	„ 5	...	10d.	„ 8	...	2/-
„ 3	...	6d.	„ 6	...	1/-	„ 9	...	2/6

### RED SABLE “RIGGER” BRUSHES IN NICKEL FERRULES.

#### LONG THIN HAIR.

With 12-inch Polished Red Handles. Made in Nos. 0 to 6.

No. 0	...	4d.	No. 2	...	6d.	No. 4	...	8d.
„ 1	...	5d.	„ 3	...	7d.	„ 5	...	10d.
			No. 6	...	1/-			

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IMPORTERS OF FANCY STATIONERY.

# BRUSHES FOR OIL PAINTING—Continued.

HOG HAIR IN TIN FERRULES (B Quality).

With 12-in. Polished Red Cedar Handles.



FLAT OR ROUND.

No. 1	} 3d. each-	2/9 per doz.	No. 7—	5d. each.	4/9 per doz.
„ 2			„ 8—	6d. „	5/3 „
„ 3			„ 9—	7d. „	6/3 „
„ 4	} 4d. each.	3/9 per doz.	„ 10—	8d. „	7/3 „
„ 5			„ 11—	9d. „	8/6 „
„ 6			„ 12—	10d. „	9/6 „

IMPORTERS OF LEGAL STATIONERY.

## Winsor & Newton's Brushes for Oil Painting (Continued).

### Extra Fine Hog Hair in Tin Ferrules.

(A QUALITY) MADE OF THE SOFTEST LYONS HAIR.

WITH 12-INCH POLISHED YELLOW HANDLES.

Nos. 1 to 12, Flat or Round, all sizes.

No. 1	...	4d.	No. 5	...	7d.	No. 9	...	11d.
„ 2	...	4d.	„ 6	...	7d.	„ 10	...	1/1
„ 3	...	6d.	„ 7	...	8d.	„ 11	...	1/3
„ 4	...	6d.	„ 8	...	9d.	„ 12	...	1/6

### “Fan” Hog Hair Brushes in Tin.

FOR LIGHT GLAZING, SOFTENING, SCUMBLING,  
HAIR, FOLIAGE, &c.

With 12-inch Yellow Handles.

No. 1 }	...	6d. each.	No. 3 }	...	9d. each.
„ 2 }			„ 4 }		
Nos. 5 and 6			...	1/- each.	

## LANDSEER'S HOG HAIR BRUSHES. FINE LONG HAIR.

With 12-inch Polished Red Cedar Handles.

FLAT ONLY.

Nos. 1, 2 and 3	...	4d. each.	No. 9	...	...	9d. each.
„ 4, 5 and 6	...	6d. „	„ 10	...	...	9d. „
„ 7	...	8d. „	„ 11	...	...	10d. „
„ 8	...	8d. „	„ 12	...	...	10d. „

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IMPORTERS OF BANKERS' STATIONERY.

BRUSHES FOR OIL PAINTING—(*Continued*).

# French Shape Hog Hair Brushes.

SHORT THIN HAIR.

**12-inch Unpolished Handles.**

FLAT ONLY.

Nos. 1, 2 and 3	... 2d. each.	Nos. 7 and 8	... 4d. each.
„ 4, 5 and 6	... 3d. „	„ 9 and 10	... 5d. „
Nos. 11 and 12	... 6d. each.		

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# HOG HAIR BRUSHES.

In 12-inch Cedar Handles.

FLAT OR ROUND.

Nos. 1, 2 and 3	... 2d. each	Nos. 7, 8 and 9	... 4d. each
„ 4, 5 and 6	... 3d. „	„ 10, 11 and 12...	6d. each

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## NEWMAN'S

# ✻ HOG HAIR BRUSHES. ✻

In Tin Ferrules. Short Thin Hair.

12-inch Yellow Polished Handles. Flat only.

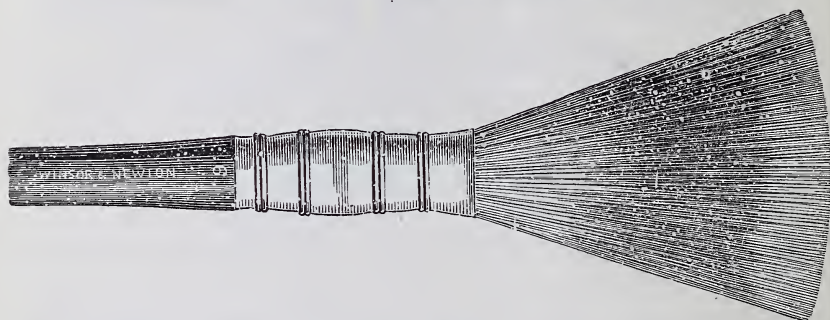
No. 1	... 6d. each.	No. 6	... 8d. each.	No. 11	... 1/6 each.
„ 2	... 6d. „	„ 7	... 10d. „	„ 12	... 1/9 „
„ 3	... 6d. „	„ 8	... 1/- „	„ 14	... 2/9 „
„ 4	... 8d. „	„ 9	... 1/2 „	„ 16	... 3/9 „
„ 5	... 8d. „	„ 10	... 1/4 „	„ 18	... 4/9 „

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WINSOR & NEWTON'S

# **Finest Round Badger Hair Softeners.**

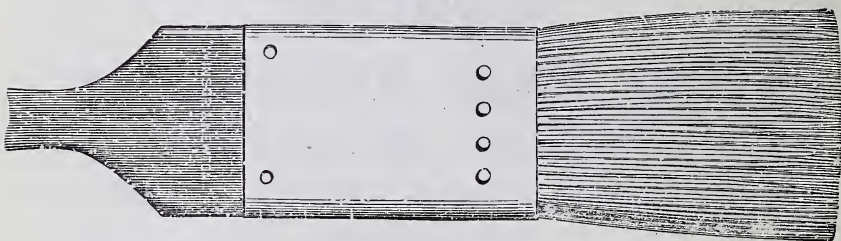
FOR OIL COLOURS. POLISHED RED HANDLES.



No. 1	...	...	...	8d.	No. 5	...	...	...	1/9
„ 2	...	...	...	10d.	„ 6	...	...	...	2/-
„ 3	...	...	...	1/2	„ 7	...	...	...	2/9
„ 4	...	...	...	1/5	„ 8	...	...	...	3/3
No. 9				...	...	...	...	...	4/-

## **Flat Hog Hair Varnishing Brushes.**

IN TIN FERRULES.



FLAT HOG HAIR VARNISH BRUSH. Size of the 1-inch Brush.

Made of the softest Lyons Hair. With Polished Cedar Handles.

1 inch wide, 1/-

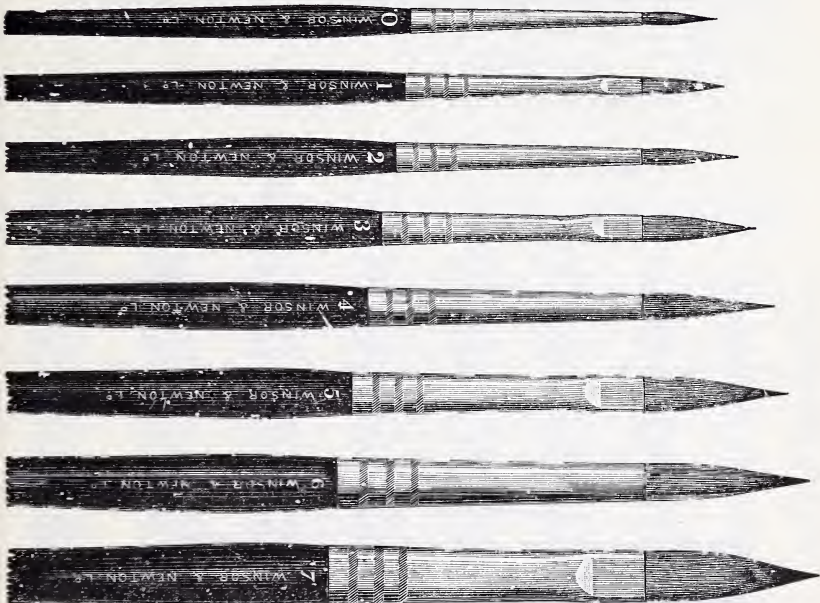
1½ inch wide, 1/6

2 inches wide, 2/-

IMPORTERS OF WEDDING STATIONERY.

# WINSOR & NEWTON'S BRUSHES FOR WATER COLOURS.

FINEST SABLES IN ALBATA FERRULES;  
WITH 6-INCH POLISHED EBONY HANDLES.



BROWN OR RED SABLE HAIR, FLAT OR ROUND.  
Nos 0 and 1, 9d; 2, 1/-; 3, 1 1/2; 4, 1 1/4; 5, 1 1/8; 6, 2/3; 7, 2/6.  
The Brushes are the size of the above Illustrations.

## SECOND QUALITY, RED SABLES IN NICKEL FERRULES.

6 in. Polished Walnut Handles, Flat or Round.  
Nos. 0 4d; 1, 5d.; 2, 6d.; 3, 8d; 4, 10d; 5, 1/-; 6, 1/2.  
FLAT. ROUND.

No. 7, 1/6	No. 10, 2/6	No. 7, 1/9	No. 10, 3/3
„ 8, 1/9	„ 11, 3/3	„ 8, 2/-	„ 11, 4/-
„ 9, 2/-	„ 12, 4/-	„ 9, 2/6	„ 12, 4/9

IMPORTERS OF PARCHMENT.

# WINSOR & NEWTON'S BROWN FITCH HAIR BRUSHES FOR WATER COLOUR PAINTING.

With 6-in. Black Polished Handles. **FLAT** or **ROUND**.

No. 1, 3d.	No. 4, 5d.	No. 7, 10d.	No. 10, 1/1
„ 2, 3d.	„ 5, 7d.	„ 8, 11d.	„ 11, 1/2
„ 3, 4d.	„ 6, 9d.	„ 9, 1/-	„ 12, 1/3

These Brushes are very good substitutes for Red Sables.

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## WINSOR & NEWTON'S BRUSHES FOR WATER COLOURS.

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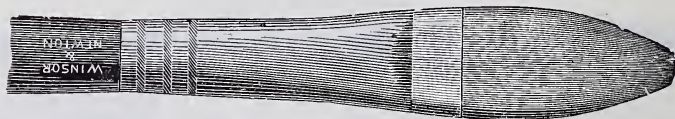
FLAT RED SABLE BRUSHES IN ALBATA FERRULES,  
FOR BROAD WASHES.

$\frac{1}{4}$ inch wide, 1/9	1 inch wide, 4/6	2 inches wide, 8/6
$\frac{3}{8}$ „ 3/6	$1\frac{1}{2}$ „ 6/6	$2\frac{1}{2}$ „ 10/-

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## WASH OR SKY BRUSHES.

Made Flat or Round.



WASH DYED SABLES IN ALBATA. (Size of the Brushes.)

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## WASH BRUSHES, SIBERIAN HAIR, IN TIN FERRULES.

Large—1/6 each.

Small—1/3 each.

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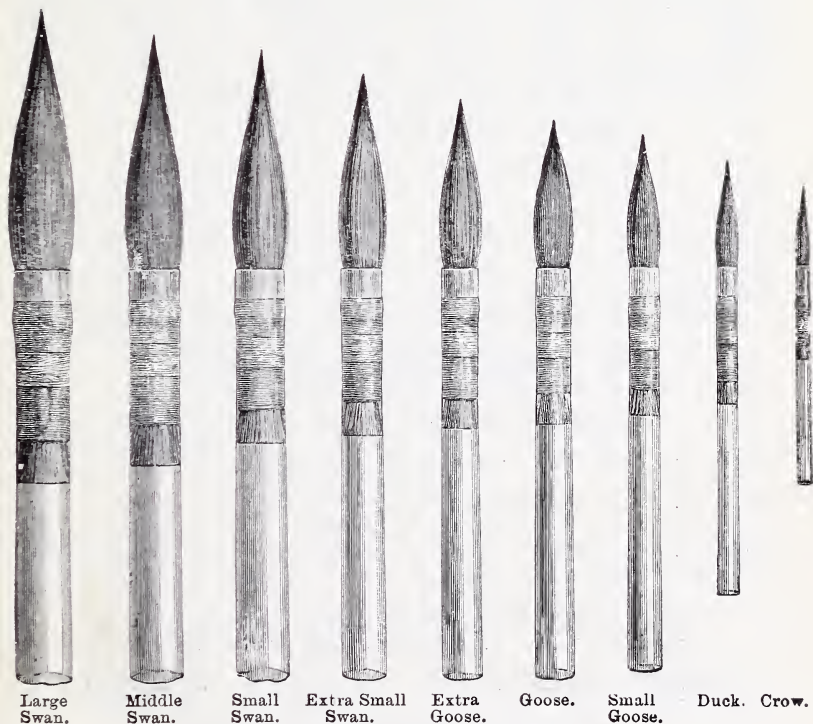
BOOKBINDERS & PAPER RULERS.

# WINSOR & NEWTON'S BRUSHES FOR WATER COLOURS.

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Finest Sable Brushes in Quills.

TIED WITH COLOURED SILK AND GOLD WIRE.



The Brushes are the sizes of the above illustrations.

*Prices are on the opposite page.*

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ILLUMINATORS & DESIGNERS.

# WINSOR & NEWTON'S BRUSHES FOR WATER COLOURS.

## BROWN SABLE HAIR.

COLOUR OF SILK. EACH.				In Long Quills—			
				COLOUR OF SILK. EACH.			
Crow ...	...	Blue ...	4d.	Extra Small Swan	Blue ...	3/6	
Duck ...	...	Magenta	8	Small Swan	...	Magenta	4/6
Small Goose	...	Green ...	1/-	Middle „	...	Green...	6/6
Goose ...	...	Pink ...	1/3	Large „	...	Pink ...	8/6
Extra Goose	...	Amber ...	1/9				

See Illustrations on opposite page for sizes of Brushes.

## RED SABLE HAIR.

COLOUR OF SILK. EACH.				In Long Quills—			
				COLOUR OF SILK. EACH.			
Crow ...	...	Blue ...	4d.	Extra Small Swan	Blue ...	3/6	
Duck ...	...	Magenta	8d.	Small Swan	...	Magenta	4/6
Small Goose	...	...	1/-	Middle „	...	Green...	6/6
Goose ...	...	Pink ...	1/3	Large „	...	Pink ...	8/6
Extra Goose	...	Amber...	1/9				

See Illustrations on opposite page for sizes of Brushes

## BEST SIBERIAN HAIR IN QUILLS.

Tied with Coloured Silk and Silver Wire.

COLOUR OF SILK. EACH.				In Long Quills—			
				COLOUR OF SILK. EACH.			
Crow ...	...	Blue ...	2d.	Extra Small Swan	Blue ...	9d.	
Duck ...	...	Magenta	3d	Small Swan	...	Magenta	1/-
Goose ...	...	Pink ...	4d.	Middle „	...	Green...	1/9
				Large „	...	Pink ...	2/3

See Illustrations on opposite page for sizes of Brushes.

## EXTRA LARGE SERIES. FINEST SABLES IN ALBATA FERRULES,

With 9-Inch Polished Ebony Handles.

## FOR WATER COLOURS,

FLAT OR ROUND.

No. 1, 5/6.

No. 2, 6/6.

A LARGE ASSORTMENT OF PURSES, CARD CASES, &c.

## WINSOR & NEWTON'S

### Best Quality Artists' Stretched Canvases.

9 in. x 6 in. ... 10d.	18 in. x 16 in. ... 2/4	26 in. x 20 in. ... 3/8
10 „ x 7 „ ... 1/-	20 „ x 10 „ ... 2/2	28 „ x 12 „ ... 3/9
10 „ x 8 „ ... 1/-	20 „ x 12 „ ... 2/3	28 „ x 14 „ ... 4/-
12 „ x 8 „ ... 1/2	20 „ x 14 „ ... 2/4	29 $\frac{1}{4}$ „ x 21 $\frac{1}{4}$ „ ... 4/4
12 „ x 9 „ ... 1/3	20 „ x 16 „ ... 2/6	30 „ x 18 „ ... 4/-
12 „ x 10 „ ... 1/4	22 „ x 10 „ ... 2/4	30 „ x 20 „ ... 4/4
13 „ x 9 „ ... 1/4	22 „ x 12 „ ... 2/6	30 „ x 22 „ ... 4/8
14 „ x 8 „ ... 1/4	22 „ x 14 „ ... 2/6	30 „ x 24 „ ... 4/11
14 „ x 9 „ ... 1/6	22 „ x 16 „ ... 2/8	30 „ x 25 „ ... 4/11
14 „ x 10 „ ... 1/6	22 „ x 18 „ ... 2/9	34 „ x 20 „ ... 5/-
14 „ x 12 „ ... 1/7	24 „ x 12 „ ... 2/6	36 „ x 18 „ ... 5/3
15 „ x 11 „ ... 1/8	24 „ x 14 „ ... 2/9	36 „ x 20 „ ... 5/6
16 „ x 8 „ ... 1/6	24 „ x 16 „ ... 3/-	36 „ x 24 „ ... 6/-
16 „ x 10 „ ... 1/8	24 „ x 18 „ ... 3/3	36 „ x 26 „ ... 6/3
16 „ x 12 „ ... 1/10	24 „ x 20 „ ... 3/6	36 „ x 28 „ ... 6/6
16 „ x 14 „ ... 2/-	26 „ x 12 „ ... 3/2	36 „ x 30 „ ... 7/-
18 „ x 10 „ ... 1/10	26 „ x 14 „ ... 3/3	40 „ x 20 „ ... 9/6
18 „ x 12 „ ... 2/-	26 „ x 16 „ ... 3/4	
18 „ x 14 „ ... 2/2	26 „ x 18 „ ... 3/6	

Special Sizes Made to Order.

### Best Quality Artists' Canvas.

In Rolls, 6 yards.

SMOOTH OR ROUGH SURFACE.

	Per yard.		Per yard.		Per yard.
27 in. wide ...	3/6	36 in. wide ...	4/3	54 in. wide ...	8/6
30 „ „ ...	3/9	42 „ „ ...	5/4	62 „ „ ...	9/6

TICKEN SURFACE, EXTRA ROUGH.

	Per yard.		Per yard.
27 in. wide ...	4/-	36 in. wide ...	5/-
30 „ „ ...	4/6	42 „ „ ...	5/6

PREPARED PASTEL CANVAS.

40 in. wide ... 6/6 per yard.

80 in. wide ... 12/6 per yard.

Any Sizes not in this page have to be made to order.

Prices on application.

MANUFACTURING STATIONERS.

# W. C. PENFOLD & CO.'S PRICE LIST

## OF

### WINSOR & NEWTON'S

## Artists' Stretched Canvases and Oil Colours.

### Second Quality, on Best English Stretchers.

9 in. x 6 in. ... 8d.	18 in. x 16 in. ... 1/10	27 in. x 20 in. ... 3/1
10 „ x 7 „ ... 10d.	19 „ x 13 „ ... 1/7	27 „ x 22 „ ... 3/1
10 „ x 8 „ ... 10d.	19 „ x 15 „ ... 1/9	28 „ x 12 „ ... 3/-
11 „ x 9 „ ... 1/-	20 „ x 10 „ ... 1/6	28 „ x 14 „ ... 3/3
12 „ x 8 „ ... 11d.	20 „ x 12 „ ... 1/6	29 $\frac{1}{4}$ „ x 21 $\frac{1}{4}$ „ ... 3/3
12 „ x 9 „ ... 1/-	20 „ x 14 „ ... 1/8	30 „ x 18 „ ... 3/3
12 „ x 10 „ ... 1/-	20 „ x 16 „ ... 1/9	30 „ x 20 „ ... 3/4
13 „ x 9 „ ... 1/-	21 „ x 14 „ ... 1/7	30 „ x 22 „ ... 3/6
14 „ x 6 „ ... 11d.	21 „ x 17 „ ... 1/9	30 „ x 24 „ ... 3/9
14 „ x 7 „ ... 11d.	22 „ x 10 „ ... 1/6	30 „ x 25 „ ... 4/-
14 „ x 8 „ ... 1/-	22 „ x 12 „ ... 1/8	34 „ x 20 „ ... 4/-
14 „ x 9 „ ... 1/1	22 „ x 14 „ ... 1/10	36 „ x 18 „ ... 4/2
14 „ x 10 „ ... 1/1	22 „ x 16 „ ... 1/10	36 „ x 20 „ ... 4/3
14 „ x 12 „ ... 1/2	22 „ x 17 „ ... 2/-	36 „ x 24 „ ... 4/6
15 „ x 11 „ ... 1/2	22 „ x 18 „ ... 2/2	36 „ x 28 „ ... 4/6
15 „ x 12 „ ... 1/2	24 „ x 12 „ ... 1/10	36 „ x 30 „ ... 4/9
16 „ x 8 „ ... 1/2	24 „ x 14 „ ... 2/-	37 „ x 13 „ ... 4/2
16 „ x 10 „ ... 1/2	24 „ x 16 „ ... 2/4	40 „ x 24 „ ... 6/9
16 „ x 12 „ ... 1/4	24 „ x 18 „ ... 2/4	40 „ x 28 „ ... 7/6
16 „ x 14 „ ... 1/6	24 „ x 20 „ ... 2/6	40 „ x 30 „ ... 8/6
17 „ x 13 „ ... 1/6	26 „ x 12 „ ... 2/4	42 „ x 24 „ ... 7/6
17 „ x 14 „ ... 1/7	26 „ x 14 „ ... 2/6	42 „ x 28 „ ... 8/6
18 „ x 10 „ ... 1/3	26 „ x 16 „ ... 2/6	44 „ x 34 „ ... 10/-
18 „ x 12 „ ... 1/5	26 „ x 18 „ ... 2/8	48 „ x 36 „ ... 12/-
18 „ x 14 „ ... 1/7	26 „ x 20 „ ... 2/9	50 „ x 30 „ ... 13/-

### Canvas in Rolls of 6 yards, Second Quality.

	Per yard.		Per yard.		Per yard.
27 in. wide ...	2/2	38 in. wide ...	3/6	54 in. wide ...	5/-
30 „ „ ...	2/6	42 „ „ ...	4/-	62 „ „ ...	6/-
36 „ „ ...	3/-	45 „ „ ...	4/6	86 „ „ ...	8/-

Any Sizes not in this page have to be made to order.  
Prices on application.

ACCOUNT BOOK MAKERS.

## Well-seasoned Poplar Wood Panels.

Carefully Prepared by WINSOR & NEWTON for  
Painting in Oil Colours.

12 x 8 in. ... 1/-	14 x 10 in. ... 1/6	20 x 14 in. ... 3/-
13 x 8 „ ... 1 3	16 x 12 „ ... 2/-	20 x 16 „ ... 4/-

## Unprepared White Wood Panels.

FOR PAINTING IN OIL COLOURS.

*9 x 5½ in. ... 3d.	*12 x 9 in. ... 5d.	*16 x 12 in. ... 9d.
10 x 6 „ ... 3d.	13 x 8 „ ... 6d.	18 x 10 „ ... 10d.
10 x 7 „ ... 4d.	14 x 8 „ ... 7d.	20 x 12 „ ... 1 2
12 x 8 „ ... 5d.	*14 x 10 „ ... 8d.	

Sizes marked \* fit Nos. 1 to 6 Walnut Boxes.

## Thick White Wood Panels with Bevelled Edges.

MADE OF CLEAR DRY PINE.

16 x 12 in. ... 2/-	20 x 12 in. ... 2/6
18 x 12 „ ... 2/3	20 x 14 „ ... 2/9
18 x 14 „ ... 2/4	24 x 12 „ ... 3/-
24 x 16 in. ... 3/6	

Special Sizes to Order.

## MAHL STICKS.

Bamboo Mahl Sticks ...	6d.
Jointed Polished Bamboo Mahl Stick, in two pieces, with a Brass Joint ...	2/6
Ditto, in three pieces, with two Brass Joints ...	3/-
Ditto, in four pieces, with three Brass Joints ...	3/6

## CANVAS PINS.

For Carrying Two Wet Pictures Face to Face.

No. 1—Double Wire Points ...	1d. each.
No. 2—Needle Points ...	3d. „

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LITHOGRAPHIC PRINTERS.

## CARDS FOR OIL PAINTING.

Prepared Surface to imitate Canvas. Gilt Edges.

$4\frac{1}{2}$ in. x 3	2d. each, $\frac{1}{9}$ doz.		$5\frac{1}{2}$ in. x $4\frac{1}{4}$	3d. each, $\frac{2}{6}$ doz.
5 „ x $3\frac{1}{2}$	2d. „ $\frac{1}{9}$ „		6 „ x $4\frac{1}{2}$	3d. „ $\frac{2}{6}$ „

## ACADEMY BOARDS.

Rough and Smooth Surface.

Academy Boards,  $24\frac{1}{2}$  in. x  $18\frac{1}{2}$ ,  $\frac{1}{2}$  Half Boards,  $18\frac{1}{2}$  in. x  $12\frac{1}{2}$ , 7d.

Quarto Boards,  $12\frac{1}{4}$  in. x  $9\frac{1}{4}$  in. 4d.

## STUDENTS' ACADEMY BOARDS.

$24\frac{1}{2}$  in. x  $18\frac{1}{2}$ , 9d.       $18\frac{1}{2}$  in. x  $12\frac{1}{4}$ , 5d.       $12\frac{1}{4}$  in. x  $9\frac{3}{4}$ d, 3d.

## THE “WINTON” GRADATED ART PANELS. ENGLISH MAKE.

Prepared in Five Tints, viz.: Green, Rose, Azure,  
Brown and Grey.

9 x $5\frac{1}{2}$ in. ...	7d.	18 x 10 „ ...	$\frac{1}{6}$
10 x 7 „ ...	9d.	20 x 10 „ ...	$\frac{1}{7}$
12 x 8 „ ...	1/-	20 x 12 in. ...	$\frac{1}{8}$
14 x $6\frac{3}{4}$ „ ...	$\frac{1}{2}$	20 x 14 „ ...	$\frac{1}{10}$
14 x 10 in. ...	$\frac{1}{3}$	24 x 12 „ ...	$\frac{2}{3}$
16 x 8 „ ...	$\frac{1}{5}$	28 x 12 „ ...	$\frac{2}{6}$

The “Winton” Art Panels are manufactured and prepared solely by Winsor & Newton, Limited. The surface is carefully gradated by hand, and affords an especially suitable ground for painting in Oil Colours, Flowers, &c., or for copying Madame Vouga's Studies, obtainable at W. C. Penfold & Co.'s.

LETTERPRESS PRINTERS.

# WINSOR & NEWTON'S SOLID SKETCH BLOCKS

**Of Prepared Paper for Painting in Oil Colours.**

Each Block containing 24 Sheets thick Paper.

16mo. Imperial, 7 in. x 5	2 3	4to Royal, 11 $\frac{1}{2}$ in. x 9 ...	5/3
8vo. Royal, 9 in. x 5 $\frac{1}{2}$	3 6	6mo. Imperial, 14 in. x 6 $\frac{3}{4}$	5 6
8vo. Imperial, 10 in. x 7	3 6	4to Imperial, 14 in. x 10	7/-

## HALF-BOUND SKETCH BOOKS.

**NOT BLOCKED. FOR WATER COLOURS.**

Leather Back, Cloth Sides, Elastic Band to fasten.

Made of Whatman's Paper. 30 Leaves.

32mo. Imperial	...	...	5 in. x 2 $\frac{1}{2}$	...	1s. 3d.
24mo.	..	...	7 .. x 2 $\frac{1}{4}$	...	1s. 9d.
16mo.	..	...	7 .. x 5	...	2s. 6d.
8vo.	..	...	10 .. x 7	...	3s. 9d.
4to.	..	...	14 $\frac{1}{2}$ .. x 10, 20 leaves	...	4s. 3d.

## THE STUDENT'S SKETCH BOOKS.

Made of Best Drawing Cartridge Paper, bound in Brown

Holland Covers with Elastic Band.

Size—5 in. x 3 $\frac{1}{2}$ in., 40 leaves in each book	..	6d. each
7 .. x 4 $\frac{1}{2}$ .., 40 .., ..	...	1s. ..
10 .. x 7 .., 32 .., ..	...	1s. 6d. ..
11 $\frac{1}{2}$ .. x 9 .., 32 .., ..	...	2s. ..
14 .. x 10 .., 30 .., ..	...	2s. 6d. ..

## THE SKETCHER'S POCKET BOOKS.

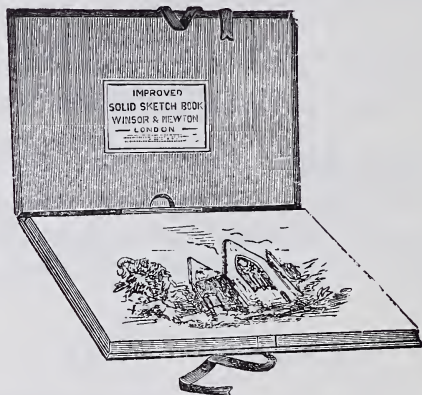
For Water Colours, Pen and Ink, and Pencil Drawing.

60 Leaves. With Elastic Band.

No. 1 Size 5 $\frac{3}{8}$ x 4 in., 9d. each		No. 3 Size 7 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in., 1s. each
.. 2 .. 6 $\frac{1}{2}$ x 3 $\frac{3}{4}$ in., 9d. ..		.. 4 .. 8 $\frac{3}{4}$ x 5 $\frac{1}{4}$ .., 1s. 3d. ..

SCHOOL DRAWING BOOKS—3d., 4d., 6d., 9d., 1s. each.

# WINSOR & NEWTON'S SOLID DRAWING BLOCKS,



Made of WHATMAN'S Thick Drawing Paper, 90 lb. Imperial  
and 60 lb. Royal,

ROUGH OR SMOOTH SURFACE.

*These Blocks contain 32 Sheets, the upper sheet of which can be easily removed  
by inserting the point of a penknife under it.*

SOLID BLOCKS WITH HALF-BOUND COVERS AND POCKET.

32mo. Imperial	...	...	5 inches by $3\frac{1}{2}$	...	2/-
16mo. Imperial	...	...	7 " 5	...	2/6
8vo. Royl	...	...	9 " 5	...	3/-
" Imperial	...	...	10 " 7	...	4/-
4to. Royal	...	...	$11\frac{1}{2}$ " 9	...	5/6
" Imperial	...	...	14 " 10	...	9/6

Special Sizes made to Order.

## PREPARED RIZALINE CARDS.

For Painting on in Oil Colours.

ENGRAVERS & DIE SINKERS.

## WINSOR & NEWTON'S SOLID DRAWING BLOCKS.

MADE OF WHATMAN'S THICK DRAWING PAPER, EACH CONTAINING 24 SHEETS.

32mo. Imperial	...	...	5 in. x $3\frac{1}{2}$	...	1s. 3d.
24mo. „	...	...	7 „ x $3\frac{1}{2}$	...	1s. 3d.
16mo. „	...	...	7 „ x 5	...	1s. 6d.
8vo. Royal	...	...	9 „ x $5\frac{1}{2}$	...	2s. 6d.
8vo. Imperial	...	...	10 „ x 7	...	3s. 9d.
4to. Royal	...	...	$11\frac{1}{2}$ „ x 9	...	4s. 6d.
4to. Imperial	...	...	14 „ x 10	...	7s. 6d.
Half Imperial	...	...	20 „ x 14	...	14s. 6d.

Rough and Smooth Surfaces.

## BLOCKED SKETCH BOOKS.

Made of Whatman's Thick Drawing Paper. 24 Leaves.

Brown Holl. Covers and Elastic Band.

32mo. Imperial	...	...	5 in. x $3\frac{1}{2}$	...	1s. 3d. each.
24mo. „	...	...	7 „ x $3\frac{1}{2}$	...	2s. „
16mo. „	...	...	7 „ x 5	...	3s. „
12mo. „	...	...	10 „ x $4\frac{1}{2}$	...	4s. „
8vo. „	...	...	10 „ x 7	...	5s. „
4to. Royal	...	...	$11\frac{1}{2}$ „ x 9	...	5s. 9d. „

## THE STUDENT'S SOLID DRAWING BLOCKS.

Made of Best Drawing Cartridge Paper.

Each containing 20 sheets.

Size— $9\frac{1}{2}$ in. x 6 in.	...	...	...	...	6d. each.
12 „ x $9\frac{1}{2}$ „	...	...	...	...	1s. 6d. „
12 „ x $9\frac{1}{2}$ „ in cover	...	...	...	...	2s. 3d. „

**SKETCH BLOCKS made to order, any size.**

IMPORTERS OF COMMERCIAL STATIONERY.

## WATER COLOUR SKETCHING PANELS.

Boards Covered with Whatman's Water Colour Paper.

$5\frac{1}{2}$  x  $4\frac{1}{2}$  in....2d. each.    9 x  $5\frac{1}{2}$  in....3d. each    12 x 8 in....6d. each.

7 x  $5\frac{1}{2}$  „ ...2d. „    10 x 7 „ ... 4d. „    14 x  $6\frac{1}{2}$  „...8d. „

18 x 12 in. ... 10d. each.

Special Sizes Made to Order.

## CARDS FOR PAINTING & SKETCHING.

The Farringdon Box of 18 Cards, Assorted Tints and Shapes,  
1/3 per box.

## CARDS FOR WATER COLOUR PAINTING.

Covered with Whatman's Paper.

1/3 per Box of 8 Cards, Assorted Sizes. Gilt edges.

## RIZALINE CARDS FOR PAINTING.

In Packets of 12 Cards. Assorted Shapes and Sizes, 1/3 per packet.

Size  $6\frac{1}{2}$  x  $4\frac{1}{2}$  inches, Fancy Borders, 3d. each, 2s. 9d. per dozen.

## GILT EDGE CARDS.

Specially Prepared for Water Colours.

$4\frac{1}{2}$  x 3 in. ... 1d. each, 10d. doz.     $5\frac{1}{2}$  x  $4\frac{1}{4}$  in. ... 2d. each, 1/6 doz.

4 x  $3\frac{1}{2}$  „ ... 1d. „    10d. „    6 x  $4\frac{1}{2}$  „ ... 2d. „    1/9 „

## OIL SKETCHING PANELS.

Rough Surfaces.

(Millboards Covered with Oil Sketching Paper to imitate Canvas.)

$5\frac{1}{2}$  in. x  $4\frac{1}{4}$  ... 2d.    14 in. x  $6\frac{3}{4}$  ... 8d.

7 „ x  $5\frac{1}{2}$  ... 3d.    14 „ x 10 ... 8d.

9 „ x  $5\frac{1}{2}$  ... 5d.    16 „ x 10 ... 9d.

10 „ x 7 ... 6d.    16 „ x 12 ... 9d.

12 „ x 8 ... 8d.    18 „ x 12 ... 10d.

20 in. x 14 ... 1/-

Special Sizes Made to Order.

IMPORTERS OF FANCY STATIONERY.

## RIZALINE CARDS

For Painting on in Oil or  
Water Colours.

Suitable for Birthday, Christmas and New Year Cards.

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“LA SUPERBE” PACKET, containing 15 beautiful shapes, including Fans, Shields, Crescent Ovals, Crosses, &c., assorted with transparent and opaque borders. Price, 1/9 ; posted, 1/11.

The “KENSINGTON” PACKET of One Dozen new and very pretty designs in elegantly lithographed wrapper. A most attractive packet. Price, 1/2 ; posted, 1/4.

The “ARTIST’S” PACKET, containing 14 Cards, in four sizes—small, large, double small, double large—assorted opaque and transparent borders. Price, 1/2 ; posted, 1/4.

The “RECHERCHE” PACKET, containing 12 Cards, assorted fancy shapes—Ivy Leaf, Vine Leaf, Hearts, Victoria Cross, Fan, &c.—forming a charming collection. Price, 1/2 ; posted, 1/4.

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The “CHARMING” PACKET of 12 new and pretty designs. Price, 1/2 ; posted, 1/4.

The “ACADEMY” PACKET of 12 selected designs. Price, 1/2 ; posted, 1/4.

The “VICTORIA” PACKET of 12 new shapes and designs. Very pretty. Price, 1/2 ; posted, 1/4.

The POPULAR PACKET of 7 choice Cards. Price, 8d ; posted, 10d.

The “IMPERIAL” PACKET, of 7 charming designs. Price, 8d ; posted, 10d.

Each of the above Packets contains a DIFFERENT variety of Cards.

## BRISTOL BOARDS—Goodall's Superfine.

				3-sheet.	4-sheet.	6-sheet.
Foolscap	...	15 $\frac{1}{4}$ in. x 12 $\frac{1}{2}$	...	each 3d.	5d.	7d.
Demy	...	18 $\frac{3}{4}$ „ x 14 $\frac{1}{2}$	...	„ 5d.	7a.	10d.
Medium	...	21 „ x 16 $\frac{3}{4}$	...	„ 7d.	10d.	1/-
Royal	...	22 $\frac{1}{2}$ „ x 18	...	„ 9d.	1/-	1/2

## WHATMAN'S DRAWING BOARDS.

Imperial Size, 29 x 21 $\frac{1}{2}$  inches, Smooth, Rough and Extra Rough Surfaces, 1/9 each, 19/- per doz.

## BOARDS FOR BLACK & WHITE WORK.

Thin Ivory Boards, Royal, 25 $\frac{1}{2}$  x 20 inches 3d. each, 2/9 per doz.

Dull Enamel Boards, 1 side, Royal, 25 $\frac{3}{4}$  x 20 $\frac{1}{2}$  inches—  
8d. each, 6/6 per doz.

White Enamel Boards, 2 sides, Royal, 25 $\frac{1}{2}$  x 20 inches—  
1/- each, 10/6 per doz.

## MOUNTING BOARDS.

Best Quality Mounting Boards, Tinted both Sides.

Royal, 25 x 20 inches, cut edges ... 5d. each, 4/6 per doz.

Imperial, 28 $\frac{3}{4}$  x 21 $\frac{1}{4}$  inches, cut edges ... 8d. „ 6/6 „

Double Elephant, 39 x 26 inches (White only)—

6-sheet	...	...	...	1/9	„	19/-	„
8-sheet	...	...	...	2/3	„	25/-	„

### Card Boards, White only.

Royal Size, 25 x 20 inches, cut edges—

3-sheet	...	...	2d. each,	1/9 per doz.	18/6 gross.
4-sheet	...	...	2d. „	1/9 „	19/- „
5-sheet	...	...	3d. „	2/6 „	27/- „
6-sheet	...	...	3d. „	2/9 „	30/- „
8-sheet	...	...	4d. „	3/9 „	39/- „

## Michallet French Hand-made Crayon Paper.

Royal, 24 x 19 inches, 2d. per sheet, 1/6 doz., 2/6 per quire.

WHITE OR TINTED.

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## OIL SKETCHING PAPERS.

Prepared Oil Sketching Paper In Four Different Surfaces, to imitate the Textures of Plain, Single Primed, Roman and Ticken Canvases.

Imperial, 30 x 22 inches, 1/- per sheet.

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## TRACING CLOTH IN ROLLS.

### IMPERIAL TRACING CLOTH.

**In Rolls 24 Yards.**

**Dull Back.**

18 inches	...	...	...	1/- per yard,	21/- per roll.
24 "	...	...	...	1/3 "	27/- "
27 "	...	...	...	1/3 "	30/- "
30 "	...	...	...	1/6 "	32/6 "
36 "	...	...	...	1/9 "	36/- "
41 "	...	...	...	2/- "	42/6 "

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## TRACING PAPER IN ROLLS.

38 inches wide, 1/- per yard ; 15/- per roll, 16½ yards.

43 " " 6d. " 9/6 " 21 " "

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## WINSOR & NEWTON'S COLORED CHARTS.

Showing how to Mix Colours for Different Shades, Oil or Water Colour, 2/6 each.

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## PASTEL PAPER.

Size 25 x 19	French make	...	1/- per sheet.	10/6 dozen,
" 30 x 22	"	...	1/6 "	16/- "

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THE  
**O.W. DRAWING PAPER.**

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*A Hand-made Paper Manufactured under the direction of  
the Royal Society of Painters in Water Colours.*

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W. C. PENFOLD & CO. having imported a stock of  
the above Papers, are prepared to execute orders in the  
following sizes and prices:—

				Per Sheet.	Per Quire.
IMPERIAL, 30 x 22 inches—					
72 lb.	...	...	...	6d.	10/6
90 lb.	...	...	...	9d.	16/—
140 lb. (thick)	...	..		1/—	21/—
200 lb. (extra thick)	...	...		1/6	32/—
DOUBLE ELEPHANT, 40 x 26 $\frac{3}{4}$ inches—					
140 lb.	...	...	...	1/—	21/—
340 lb.	...	...	...	2/—	

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*Extract from the O.W. Co.'s Circular.*

“The Paper is manufactured by hand, without bleach or chemical of any kind, solely for the Company and under their direction. It is subjected to rigid chemical and microscopical analysis, while every sheet, in addition to the water mark of the Company, bears the stamp of the Royal Society of Painters in Water Colours, as a guarantee of quality and purity.”

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IMPORTERS OF WEDDING STATIONERY.

# DRAWING PAPERS.

## WHATMAN'S DRAWING PAPERS.

Best Quality. Smooth and Rough Surfaces.

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Royal,	24 x 19½ in. ...	0	4	Dbl. Elephant,	40 x 27 in. ...	0	10
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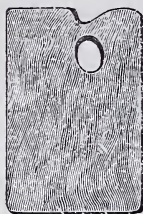
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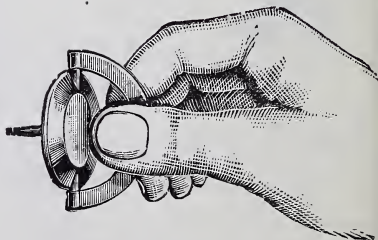
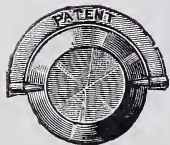
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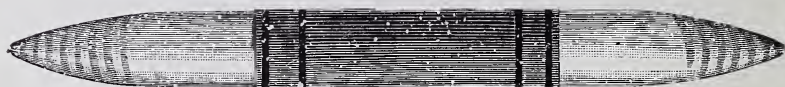
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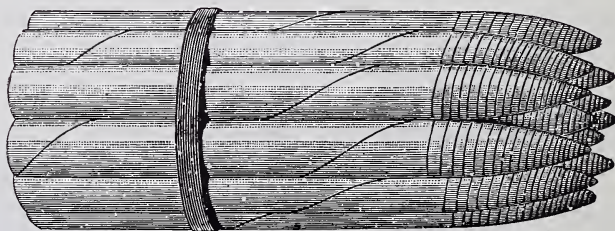
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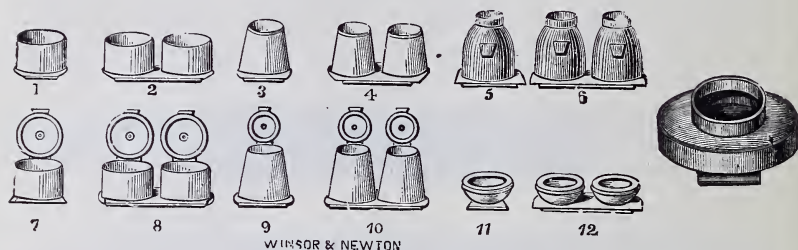
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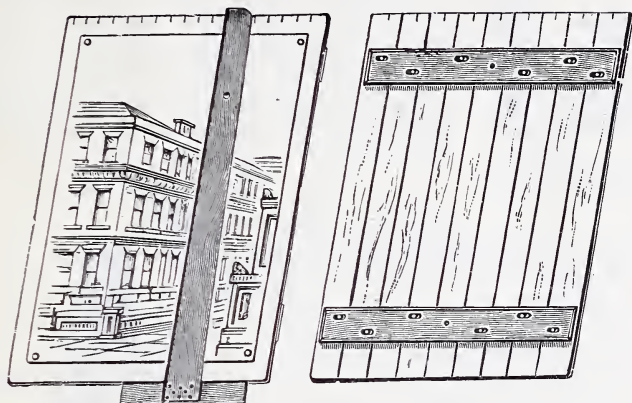
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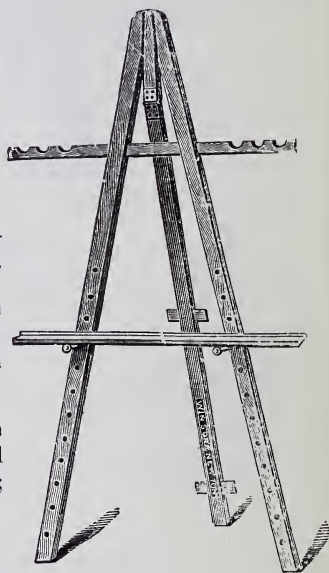
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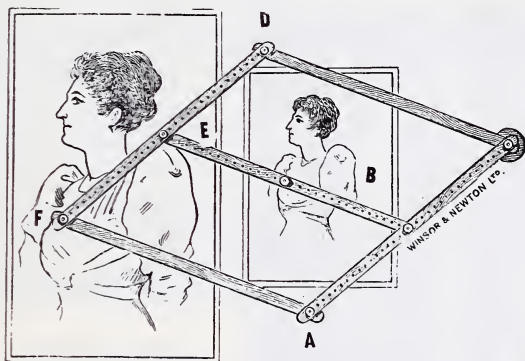
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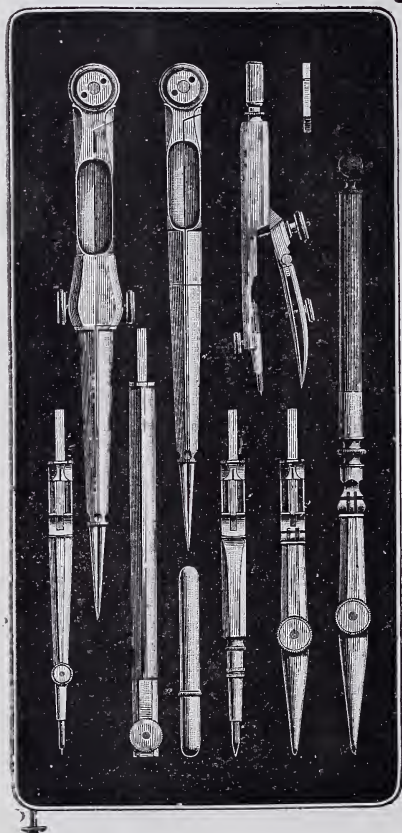
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3. **Bow Pen**

4. **Compass Key**

5. **Divider Point**

6. **Lengthening Bar**

7. **Box Leads to Fit**

8. **Pencil Point**

9. **Pen Point**

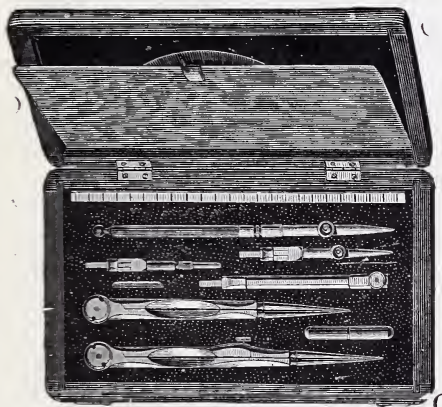
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(Continued).



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*(Continued).*

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- No.  
1. Red Poppies and Cornflowers

- No.  
3. Yellow Iris and Bulrushes

SET 14 N.

Size, 10 x 24 in. Price 2/3

- No.  
2. Red Cactus  
16. Red Poppies  
18. Daffodils and Blackberry Branch

SET 19 S.

Size, 7 x 13 in. Price 1/-

- No.  
2. Narcissus and Buttercups  
4. Carnations, Pink and Yellow  
8. Daffodils  
12. Iris, Lilac and Yellow

SET 20 T.

Size, 15 x 21 in. Price 1/9

- No. 12. Victoria Lily (Water)

SET 23 W.

Size, 13 x 18 in. Price 2/-

- No.  
1. Basket of Jonquils, Forget-me-Nots, Wallflowers, White and Pink Roses  
2. Basket of Moss Roses and Reve D'Or

SET 24—4.

Size, 11 x 12 in. Price 1/-

- Nos. 43, 44, 45, 46, 47, 48. Old Saxon Porcelain, Plate Cup and Saucer.



Set 29, No. 501.

### SET 29.

Size, 11 x 26 in. Price 2/9

No.

- 501. Sunflowers
  - 508. Coleus, Leaves & Wheat
  - 511. Narcissus
  - 513. Purple Clematis
  - 517. Anemones & Carnations
  - 521. Small Sunflowers
  - 522. Bunch of Poppies
  - 525. Yellow Lilies and Foliage
- 

### SET 33.

Size, 11 x 31 in. Price 3/9

No.

- 652. Iris, Mauve, Blue and Yellow
  - 655. Castor Oil Plant and Titmouse
  - 657. Poppies, Red and White
- 

### SET 36.

Size 11 x 31 in. Price 4/6

No.

- 701. Stag, Winter Scene  
(See Illustration next page).
  - 702. Stag at Sunset (Summer)
  - 704. Returning from Pasture
  - 709. Contented Cow, Summer
- 

### SET 37.

Size, 10 x 40 in. Price 3/-

No.

- 751. Mayflowers and Titmouse
  - 752. Mayflowers and Titmouse
  - 755. Red & White Carnations
  - 756. Red & White Carnations
- 

### SET 37.

Size, 10 x 20 in. Price 1/9

No.

- 757. Red & White Carnations
- 758. Red & White Carnations



Set 36, No. 702.



Set 36, No. 701.

## SET 38.

Size, 18 x 40 in. Price 5/-  
No.

803. October—pale pink  
Ch ysanthemums  
with Cross  
804. December—Birds with  
Christmas Roses and  
Autumn Foliage  
805. February—Tambourine,  
Camellias & Mimosa

## SET 40.

Size 11 x 25½ inches

Price 3/-

- No.  
901. Morning Glories,  
Kingfisher and Cat-  
tails  
908. Poppies, Pink  
909. Virginia Creeper, and  
Clematis  
912. La France Roses  
913. Tulips, Red and  
Yellow

## SET 41.

Size, 5¾ x 11 inches.

Price 1/-

- No.  
951. Red Carnations  
952. Anemones and Mimosa  
953. Bunch of Violets and  
Canaries  
957. Red-Purple Pansies  
and Pot  
959. Pink Sweet Peas  
962. Red Poppies  
964. Wild Roses  
966. Dwarf Sunflowers  
967. Violets  
968. Mme. Bérard Roses  
970. Forget-me-nots  
974. Christmas Roses and  
Violets  
975. Pink and White Roses

SET 42.

Size, 12 x 36 inches. Price 3/9 each.

- No.  
 1001. Red and White Cactus  
 1003. Yellow Cactus and Palms  
 1004. Pink Cactus and Palms  
 1005. Sunflowers  
 1007. White, Pink and Purple Campanula  
 1008. Pink and White Chrysanthemums  
 1010. Dwarf Sunflowers



Set 41, No. 953.



Set 41, No. 952.

SET 44.

Size, 7½ x 14½ inches. Price 1/- each.

- No.  
 1161. Violets with Vase  
 1162. Poppies with Vase  
 1164. Pink Anemones  
 1166. Purple Pansies in a Glass of Water

SET 46.

Size, 12 x 32 inches. Price 3/9 each.

- No.  
 1301. Kingfishers and Water Lilies  
 1302. Water Linnet and Yellow Water Lilies  
 1303. Quail in Cornfield, with Poppies  
 1304. Pigeons on Wall, Snowballs and Daisies

SET 59.

Size, 17 x 19½ inches. Price 2/- each.

- No. 2064. Gaillardias.



Set 44, No. 1161.

Size. $8\frac{1}{2}$ x 25 inches.	SET 63.	Price 2/9 each.
No.	No.	
2181. Hyacinths, Pink and Cream	2188. Yellow and Purple Iris	
2182. Gladiolus, Red and White	2199. White and Red Geraniums	
2184. Hyacinths, White & Purple		

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Size, 11 x 26 inches.	SET 64.	Price 2/9 each.
No.	No.	
3001. Pink Peonies	3003 Peonies, Red and White	
3002. Lilies and Ferns		

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Size, 10 x 25 inches.	SET 65.	Price 3/- each.
No.	No.	
3025. Rose Fortune	3027. Baron de Rothschild	
3026. Vicomtesse de Folkestone		

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	SET 66.	
Size, $9\frac{1}{2}$ x 22 inches.	Landscape.	Price 2/9 each.
No. 3052. Early Spring		

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	SET 67.	
Size, $7\frac{1}{4}$ x $13\frac{1}{4}$ inches.	Landscapes.	Price 1/6 each.
No.	No.	
3061. A Quiet Nook	3063. A Pleasant Path	
3062. Autumn Scene		

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	SET 68.	
Size, $7\frac{3}{4}$ x $16\frac{1}{2}$ inches.	Seascapes.	Price 1/9 each.
No.	No.	
3065. A Breezy Morning off the Coast of Brittany	3067. A Stiff Breeze (Moonlight)	
3066. A Storm off the Coast of Brittany	3068- Moonlight by the Sea	

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	SET 68A.	
Size, $10\frac{1}{4}$ x 22 inches.	Seascapes.	Price 3/- each.
No.	No.	
3054. Deserted (Evening)	3056. Cliffs (Morning)	
3055. Fishing Boats (Sunset)		

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Size, $6\frac{1}{2}$ x $12\frac{1}{4}$ inches.	SET 69,	Price 1/6 each.
No.	No.	
3071. Pink, White & Purple Asters	3075. Pink Roses and Bowl	

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SET 70.

Size,  $12\frac{1}{4} \times 31$  in. Price 4/6

Dogs.

- No.  
3081. Waiting for His Master  
3082. "Rolly," Newfoundland

SET 72.

Size,  $6\frac{3}{4} \times 13\frac{1}{2}$  in. Price 1/-

Coast of Brittany.

- No.  
9. Falaises  
16. Etang de Beaufort  
21. La Cascade de la Vernière

SET 84.

Size,  $15\frac{3}{4} \times 36$  in. Price 4/-

- No.  
1. Sunflowers & Autumn Scenery  
2. Sunflowers & Autumn Scenery  
1. Set 84A. Sunflowers & Autumn Scenery

SET 85.

Size,  $12\frac{1}{2} \times 30$  in. Price 4/-

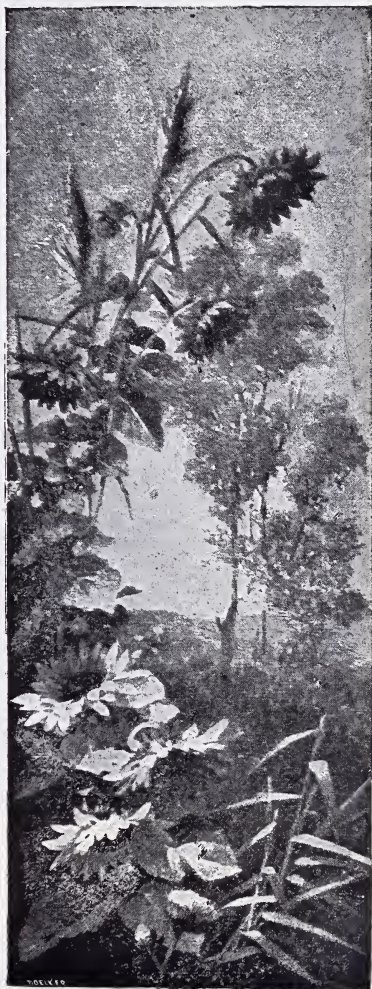
Watteau Louis XV.

- No.  
1. The Minuet Dance  
2. Venetian Fete Minuet Dance

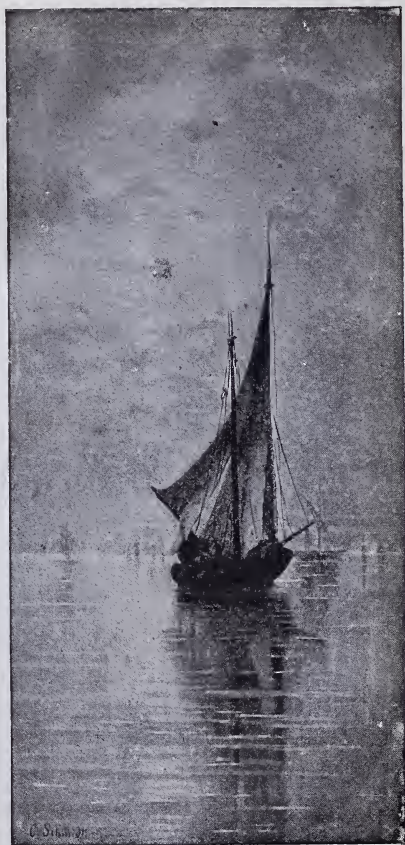
SET 86.

Size,  $7\frac{3}{4} \times 15$  in. Price 1/6

- No.  
1. Peasant Minuet Dance  
2. Venetian Fete Minuet Dance  
3. Music bath Charms  
4. Companion to above



Set 84, No. 1.



Set 115, No. 3.

Size, 9 x 13½ in.

SET 111.

Price 2/-

Nos. 1, 2, 3, 4, 5, 6. Village Landscapes.

Size, 9½ x 20 in.

SET 115.

Price

Nos. 1 & 2. Marine Views, Sunset No. 3. Marine View, Moonlight

Size, 7 x 21½ in.

SET 117.

Price 2/6

No.

1. Dahlias, White and Purple
2. Petunias, Purple

No.

3. Tulips, Red and White
4. Tulips, Pink and Foliage

SET 93.

Size, 5¼ x 14 in. Price 1/-

No.

7. Iris, Lilac
8. Daffodils
9. Pansies, Violet
11. Poppies, Red

SET 97.

Size, 12 x 36 in. Price 4/6

No. 1. Dahlias, White and Red

SET 99.

Size, 8 x 22½ in. Price 2/6

No.

1. Poppies and Daisies
3. Daisies and Cornflowers

SET 101.

Size, 6¼ x 14 in. Price 1/3

No.

1. Poppies, Pink and White
4. Poppies, White and Red

SET 102.

Size, 6¼ x 14 in. Price 1/3

No.

1. Dahlias, Red
4. Clematis, White and Lilac

SET 109.

Size, 13½ x 19 in. Price 3/-

Nos. 1, 2, 3, 4. Alpine Village Street (four sorts)





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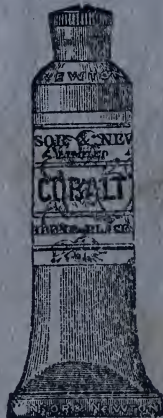
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